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ART DIGEST #15

Combined with THE ARGUS of San Francisco
THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



PORTRAIT OF ARNOLD THOLINX

By Rembrandt

Included in an Exhibition of Rembrandt Etchings at the M. A. McDonald Galleries,
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See Article on Page 21.

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SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

Settle This Question!

The effective way in which American artists fought the Venice Biennial and forced the abandonment of the American section, as told on page 10 of this number of *The Art Digest*, furnishes food for much thought of many kinds, and since artists have begun to use the gray matter in their heads as well as the vibrating cords of their genius, the incident may be put down on the "production" side of the sheet.

Of the 79 artists invited to exhibit it is quite likely that half rebelled. Some of the conservatives refused to send pictures because a certain rich American two years ago, through his influence, forced the management to hang in the rotunda of the American pavilion a banal portrait of Marion Davies by a foreign artist. Others, particularly members of the Artists' Union, refused to exhibit because of Fascism, Mussolini and the war on Ethiopia.

But the largest group—25 artists who are well known—boycotted the Biennial because they were members of the American Society of Painters, Sculptors and Gravers, and this furnishes a theme of transcendent importance. The demand of these artists for rental for their pictures when exhibited is probably the biggest issue in the art world today. It needs settling, and very quickly. The Venice Biennial is not of much importance to American artists, but the great Carnegie International, which is to be boycotted, and such exhibitions as the Cincinnati annual and Worcester annual, which already have been, are exceedingly useful to art, artists and art lovers.

Until the rental issue is settled, injury will continue to be done. The standards of the big exhibitions will suffer, the long campaign for art appreciation by the American people will halt, and the space that should be occupied on exhibition walls by our better and more significant artists will be taken by inferior ones.

Is rental for artists just, or is the stand of the museum directors right? It is time that both sides got together and agreed among themselves. Too much harm is being done, for the impasse comes at a time which the best minds in the art world regard as an historic period in American art.

California's Martinets

California is a state of many art lovers and hundreds of active artists. It is proud of its culture. Yet it has public officials whose actions proclaim to the world that the state as a whole has no culture. San Diego county started the asinine business of taxing artists for the unsold works that hang on their studio walls or rest in tiers

THIS department expresses only the personal opinion of Peyton Boswell, writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the art news and opinion of the world." Any reader is invited to take issue with what he says. Controversy revitalizes the thought and spirit of art.

on the floor. Now, according to a letter written by Crowell D. Eddy, assessor to Mrs. Maurice Braun, wife of the artist, Maurice Braun, duplicates of which he sent to Reginald Poland, director of the Fine Arts Gallery of San Diego, and to another artist, Orange and Los Angeles counties have joined the movement. The district attorneys of both these counties have ruled that unsold paintings and sculpture are "personal property" and must be assessed.

However, the public officials have unbent a little bit. According to Mr. Eddy, he is instructing his personal property division to assess unsold art works still in the hands of the artist "as nearly as possible at the cost of the actual physical material: in the instance of paintings, the cost of the frame, canvas and pigment; and, in the instance of statuary, the actual cost of plaster, metal and stone." Of course, all these materials have already been taxed two or three times already, directly and indirectly, and to make the artist and sculptor pay again is simply to take it out of their hides.

But the assessors and district attorneys of these three California counties still are slack in their duties. They should garner a few more pennies for the politicians to spend by taxing the cost of the paper and ink by which are "physically" produced all the plays, novels, poems and scenarios produced by all the professors, dentists, taxi drivers and bricklayers of their regions. Also, they should tax the farmers for the feathers on their chickens, ducks and geese, whether they have been plucked yet or not.

And why not tax the local newspapers for the paper and ink used in the copies returned as "unsold" by the newsdealers? Would they try that? Would they?

Beware, Baldinger!

In an address delivered the other day before the annual convention of the College Art Association, Wallace S. Baldinger, director at Washburn College, Topeka, Kan., of the Mulvane Art Museum, asserted that mass movements are apparent in paintings of "the American Scene" (see the news article on page 16), and also of the Communist artists, and suggested that Communist art "had an intense realism and an impelling dynamic

power in its angularities of composition and violent contrasts of color that might indicate the direction of social change."

Now then, Mr. Baldinger, do you want to face a firing squad, and do you want this editor to stand beside you as Fascist soldiers do their duty? It is much more likely in this individualistic America that, in the event of "social change," Fascism will seize the power first.

You have said enough to bring punishment on yourself, and you have involved this editor because, long before there was a depression, he contended that LIVING art followed social trends, same as you insist now. The dictators might "get" him for that, whether they be Right or Left. Before the great depression, artists thought not at all nor had anything to say beyond the limits of their profession. Now, their minds are going as fast as buzzsaws.

Which way will the nation—and the world—turn, Left or Right? The minds of artists are no longer introvert. Succeding generations will know what sort of prophets are these artists of ours.

"It Smells to Heaven"

Rabid radicals of the Left and poisonous propagandists of the Right are going to cause this editor to burst a blood vessel yet.

The latest offenders against what he holds to be fairness and good taste are The Defenders, who propose to DEFEND "the rights and privileges won by the fathers of our land and preserved for us through the medium of our Constitution."

These "Defenders" have just sponsored an exhibition of paintings by a person calling himself Jeremiah II (O, shade of John Alexander Dowiel), who evidently has not the courage to use his own name, and whose pictures constitute a vulgar and scurrilous attack on the President of the United States. One of them represents Mr. Roosevelt leering at a drunken, lascivious-looking Delilah on a dishevelled bed. Three others show him steering the ship of state onto a rock, lured there by three sirens, mermaids or what have you,—it makes no difference that the three "female lures" are labelled "Patronage," "Power," and "Politics." Still another shows the President greedily feasting his eyes on three burlesque honeys, more vulgar and suggestively nude than any of Minsky's, labelled "Bureaucracy," "Extravagance," and "Destruction."

These "Defenders of Democracy," im-presarios of "the show," say they will "defend America against Communism, Fascism, Socialism and all other alien philosophies." But it does not seem their intention to defend America against Bad Taste, for in showing the works of "Jere-

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news and opinion of the art world.

miah II" (O, shade of Alexander Dowiel) they have made as vulgar a display as ever did the most bestial emperor of Rome.

By insulting the President of the United States in this manner, The Defenders and Jeremiah II not only committed a crime against good taste, which certainly every artist should possess, but they affronted the dignity of the human race, which no person except the vilest should do.

But hypocrisy was added to the performance. The Defenders dressed four ex-service men in uniforms closely resembling those of United States marines and had them give a continuous performance of sweeping the sidewalks in front of the place of exhibition. When Commander W. B. Phillips of the Navy, in response to complaints of citizens, compelled them to change the uniforms, the national director of The Defenders told the press that the Administration, through the Navy Department, had "cracked down" on them. Didn't The Defenders know that it is against the law for a civilian to impersonate a United States soldier or sailor by wearing his uniform?

Of course they did. They flaunted not only good taste and the dignity of the nation but the Constitution and the law, as well.

"What an age, O, what an age!" might well run this Jeremiad.

Fresh from the Mint

Several readers have called attention to the fact that the editor in the last number coined a new word—vacuosities. It was used in reference to the propagandism of a certain Memphis-born "honey from Paree" who disparaged American design.

It is hoped that this word gets into the dictionaries. It is much better than "vacuousnesses." And it can be particularly useful in the ages to come in describing the writings of average art critics on less-than-average artists, whom they (the critics) just don't want to ignore utterly.

Helping Men

A letter to the editor from Lewis E. Lawes, warden of Sing Sing Prison, at Ossining, N. Y., thanks The Art Digest for sending copies of the magazine for the use of the men who live within the walls. "They will be extremely helpful," said Mr. Lawes, "to the students in our vocational classes. We would appreciate your keeping us in mind and trust you may favor us again from time to time. We shall be glad to pay transportation on any shipments you might care to make via express."

This gives the editor an opportunity to make a request to his readers. If you live in New York, and have art magazines and art books you can spare, send them

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No. 15

Gauguin, in Philosopher's Role, Appears in Boston's New Picture



"D'où Venons-Nous—Que Sommes-Nous—Où Allons-Nous?" Painted by Paul Gauguin in 1897 as His Masterpiece.

The monumental Paul Gauguin painting "D'où Venons-Nous—Que Sommes-Nous—Où Allons-Nous?" [Where Do We Come From—What Are We—Where Are We Going?] has been acquired by the Boston Museum of Fine Arts from the Marie Harriman Gallery. This philosophical work, painted in Tahiti in 1897 when the unhappy painter had determined to commit suicide, was considered afterwards by Gauguin to be his masterpiece. This work he hoped would one day go to the Luxembourg. Before it is installed in the Boston Museum it will be exhibited at the Marie Harriman Gallery, New York, until May 9,

for the benefit of the Public Education Association.

More than 12-feet long and four-and-one-half feet high, the painting was first owned by Ambroise Vollard, staunch friend of Gauguin and of his revolutionary contemporaries. It has since been privately owned by Dr. Frizot of Bordeaux, and later, by J. B. Stang of Oslo, Norway. When the Stang collection was sold, it came to Paris and from there was brought to New York by Mrs. Harriman.

The appearance of the painting is somewhat rough, since Gauguin worked straight on sack-cloth full of knots and wrinkles. Just before

it was begun he had reached a desperate state of mind and was determined to end his life. Before he went, he wanted to paint one picture that would summarize the entire development of his art and life. For a month he worked in an insane frenzy. Having finished this creation, Gauguin, broken by privation, misery and disease, limped off to the tropical jungles to commit suicide. Arsenic it was, but, because it was an overdose, nausea cheated death.

Later he wrote to his friend Georges Daniel de Monfreid, explaining his actions and the

[Continued on page 6]

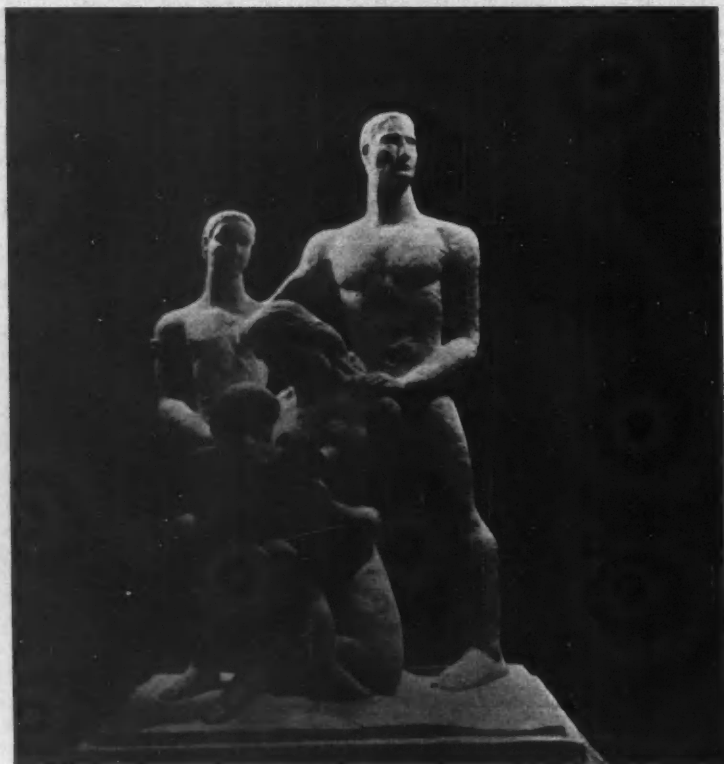


Detail: "Where Are We Going?"



Detail: "What Are We?"

What Is Art in the Face of Texas Modesty?



Preliminary Sketch Model in Plaster, Submitted as Monument to Pioneer Womanhood by William Zorach.

Mixing art and politics often leads to bitter controversy—no matter whether the enterprise eventually proves right or wrong.

The latest of these art-politico dramas began when the Texas Centennial Commission authorized a \$25,000 memorial to the Pioneer Woman. Sculptors from all over the country competed. A professional jury appointed by the State Board of Control recommended that the commission be given to William Zorach of New York, who submitted a family group in the nude. Zorach had dispensed with the conventional alpaca coat and sunbonnet of such sentimental themes.

The Board of Control vetoed the recommendation of its jury and, to quote *News-Week*, "patriotic Texans raised deafening howls against the statue, destined either for Austin or the State College campus in Denton: the woman wore no wedding ring; a pioneer family 'going around that way would have been strung to the nearest tree.' The Moone McGehee chapter of the Daughters of the Republic of Texas considered it 'the greatest insult that could be offered to these women who believed and practiced the virtue of modesty.'"

Claud Teer, Board of Control chairman, is quoted as saying: "If Texans of 100 years ago had been displayed in such nudity, there would have been a lynching."

Zorach, who was never officially notified that his was the winning statue, upheld his work in a statement to the commission: "As a sculptor I felt the form of the human body possesses the highest sculptural beauty and the deepest expression. It has an eternal quality that transcends any costume or period." However, Zorach is willing to drape his figures, if public feeling is adamant.

Coming to the defense of the Zorach group, Evaline Sellers, Fort Worth sculptor and member of the Federal Centennial Commis-

sion, stressed the fine points of distinction between a literal, anatomical nude and an abstract nude. "Are we to pick out a replica of grandma or greataunt Agathe, put her in an alpaca frock and sunbonnet, or should we select a memorial to all pioneer women?" she asked, according to the *New York Times*. "It is not a literal, anatomical nude. It is abstract. It is very fine work and a symbolic memorial to (not of) the pioneer woman."

"The nude group is wonderfully suggestive of the thought that pioneer life centered about the woman. The woman in the group has the look of such women as made Texas what it is."

A member of the jury wrote Zorach: "As you have probably read in the papers by now, the professional members of this committee were completely unanimous in recommending your model. There is no question at all about the fact that it stands out above everything else that was submitted and, in fact, I have no hesitation in saying that I, personally, believe it to be one of the finest things ever done in this country."

"I sensed, even during the meeting, the impossibility of convincing the members of the State Board that we wanted something of artistic merit. They, literally, believed that someone was playing an April fool joke on them."

Under the headline, "Sculptors Gone Wrong," the *New York World Telegram* printed an editorial on Zorach's difficulty as well as that of Pompeo Coppini, who put modern evening attire on six Texas immortals: "Sculptor William Zorach, of New York, chiseled some Texas pioneer women without their clothes. Shocked Texas lady patriots jumped all over him for his insult to modesty. More realistic critics objected that pioneer women may not have had many clothes, but what they had were such a spiritual part of

Boston's Gauguin

[Continued from page 5]

debts that were piling up higher and higher. Of the painting he writes: "I have finished a philosophical work on a theme comparable to that of the Gospel; I think it is good. . . . It is true that it is hard to judge one's own work, but in spite of that, I believe that this canvas not only surpasses all my previous ones, but that I shall never do anything better, or even like it. . . . So clear was my vision that the haste of the execution is lost and life surges up."

The two outer edges of the top are painted yellow, giving the appearance of an old fresco, while the foliage and some of the symbolic figures are treated in cool tones of purple and green. The flesh tones are typical Gauguin colors of green and orange ochre, with flashes of brilliant light giving an exotic note. On the right are three crouching women and a sleeping child. Gauguin continues the description:

"Two figures dressed in purple confide their thoughts to one another. An enormous crouching figure, out of all proportion, and intentionally so, raises its arms and stares in astonishment upon these two who dare to think of their destiny. A figure in the center is picking fruit. Two cats and a child. A white goat. An idol, its arms mysteriously raised, in a sort of rhythm, seems to indicate the Beyond. Then, lastly, an old woman, nearing death, appears to accept everything, to resign herself to her thoughts. She completes the story! At her feet, a strange white bird, holding a lizard in its claws, represents the futility of words."

Hoffman Resents "An Insult"

Irwin D. Hoffman was among the prominent American artists invited to exhibit in the International Olympic Exhibition in Berlin this summer. His letter of refusal to the American Olympic Fine Arts Committee contained the following blunt statement:

"I consider this invitation an insult to me and to every true artist in this country. You wish me to participate in an exhibition held in a country which has persecuted and ruined its finest artists—a country which has conducted exhibitions of these artists who have produced the finest in German art merely to expose them to public ridicule; which expelled the dean of German painting, Max Liebermann, from the Prussian Academy; ejected and persecuted the great woman artist, Kathe Kollwitz; prohibited Kleinschmidt, who is called the Van Gogh of Germany, from exhibiting in his own country; forced George Grosz and many others of first importance to seek a haven in other countries."

them that to peel 'em off is impossible.

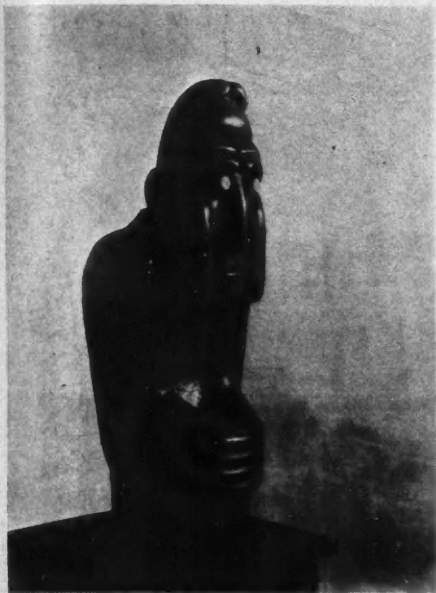
"Next, Sculptor Pompeo Coppini, of New York, angered the Texas State Board of Control because he put modern evening attire on six Texas immortals—Houston, Lamar, Austin, Rusk, Travis and Fanning. Sculptor Coppini substituted Prince Alberts and uniforms."

"But certain 'Texans, not satisfied, still insisted that the heroes should wear coonskin caps and plainsmen's garb."

"Modesty was a grim, in fact religious, apurtenance of the pioneer woman and nudity for her is 'out.' And whether it is anachronistic or not it is unpardonably trite to put six more heroes in the most hackneyed of garbs, the Prince Albert."

"Mr. Coppini may have been doing his best for novelty by resorting to modern 'tails' for the brave fellows. But after all why not sculpture them as they were."

Propagandists Dwarf Real Painters at the Independents' Annual



"Hearst Sees Red," by Warren Wheelock.



"Brewing Discontent." Painting by Hans Weingaertner.

In observance of its 20th anniversary, the Society of Independent Artists has included in this year's display at Grand Central Palace, New York, May 17, the work of members who have won recognition since their start with the Society, as well as the art of deceased members. But the art of these dead men, Glenn Coleman, George Bellows, Robert Henri, "Pop" Hart, Samuel Halpert, Charles Logasa and Alfred Maurer, is dimmed by the red hue of propaganda pictures and the chromatic jargon of the "Sunday painters" who await this chance to see their inner souls hanging on the walls of Grand Central Palace. Even the work of such contemporary painters as Leon Kroll, Rockwell Kent, Henry E. Schnakenberg, Eugene Speicher and Albert Sterner is swallowed up. It becomes difficult to distinguish the product of the professionals from the work of the amateurs.

With the exception of the strong head of A. Walkowitz by Max Weber, a landscape and a girl's head by Leon Kroll, a richly colored head of Christ by Joseph Stella and the \$4,000 "Acrobat" by Gifford Beal, the rest of the assemblage blends together. It is only after reading the catalogue alphabetically that one realizes the number of prominent artists exhibiting. Among the 450 represented are Emile Branchard, former truck driver and policeman, who first exhibited at the Independents in 1919 after hearing of the society from boarders in his mother's house. Another example is the self portrait of the late Merton Clivette, who once was P. T. Barnum's press agent. A notable piece is Warren Wheelock's heavy-jowled wood carving of W. R. Hearst with eyes resembling small red cannons about to pop out.

The sculptors are given a more prominent place this year. Three of the Palace's 20 galleries (which are filled to capacity) are converted into one grand salon where only sculpture is shown. José De Creeft, one of the directors of this "No-Jury, No-Prize" exhibition, is in charge of this division.

There is an absence this year of twisted and purple-dyed nudes. Instead art seems to be straightening up into wooden-faced models and vertical street scenes and interiors. The depression seems to be over and some

of the artists are even blazing against Communism. One of these creations, entitled "Don't bite the hand that's feeding you," shows Uncle Sam handing out a fat bowl of W. P. A. relief funds to a sharp-toothed wolf called "Communism." An unexpected exhibitor is George Gershwin, who has a self-portrait of himself and a study of his grandfather, not for sale. Gershwin will probably not give up his music for art because these examples do not, in color, spirit or execution, advance beyond amateur rating.

Edward Alden Jewell of the New York Times found in abundance "the same evidences of crude, untutored earnestness, the same yearning aspirations toward 'self expression,' the same murky mixtures of social propaganda and esthetics that have been conspicuous ingredients of these independent potpourris ever since the organization was launched in 1917. . . . There are the sweetly sentimental landscapes, the wistful *con amore* chromos, the portraits of members of an

amateur artist's family and of the family pets, the up-to-date comments on social vagaries (for example, Marjorie N. Gehner's 'Uninformed Caller,' which has to do with a nudist tea party), the inevitable half-baked or quite clever abstractions, the intricate solemn treatises on human life and the history of man."

"The butcher, the baker and the candlestick maker, also the foes of Fascism, Socialism, New Dealism and assorted other "isms," have brought out into the cold, harsh light of public inspection the more or less aesthetic productions springing from their secret loves and hates," observed Emily Genauer in the New York *World-Telegram*. "And while the public may come to look, laugh or laud, the art critics and the dealers, in the perhaps presumptuous role of the Tennyson heroine whose eyes were 'homes of silent prayer,' having polished up their spectacles, so scouting, lynx-eyed for new talent." Although this writer did not observe that any "brilliant meteors had yet burst across the artistic horizon," she still found "several pictures, to which were appended unknown names, which indicated that their creators, if not already on the road to big things, at least had their eyes turned in the right direction."



"Maiya," by Emil Branchard, Former Policeman, Now Established Artist.

Architecture in Summer Course

Syracuse University will conduct courses in architecture during the summer session. Collaborative work in design and construction will be stressed, together with a study of existing early American architecture in the Central New York area. The session will begin July 6 and continue for six weeks.

The following courses will be offered: "Elements of Design and Theory of Architecture" under Mr. Dillenback; "Introduction to Construction" and "Materials of Construction," Mr. Sargent; "Architectural Design," Mr. Dillenback and Mr. Sargent.

Singer Is Decorated by France

William H. Singer, Jr., eminent American painter of Norwegian scenes, has been made a Knight of the Legion of Honor by the French Government.

France With Modernistic Tapestries Points Another Way to Serve Art



"Inspiration." Cartoon by Pablo Picasso. Low Warp Tapestry in Point de Beauvais, 81 stitches per square centimeter.



"Jeune Fille à la Rose." Cartoon by Georges Rouault. Low Warp Tapestry in Point de Beauvais.

Three of the first modern tapestries executed by the historic Aubusson and Beauvais manufactories, whose work enriched the palaces of the monarchs of France, have been purchased by Dr. A. C. Barnes to augment his famous collection of modern art at the Barnes Foundation, Merion, Pa. Two "easel tapestries" by Rouault, "Young Girl With the Rose," and "The Clowns at Rest" and Picasso's "Inspiration" were chosen by Dr. Barnes from an exhibition of 16 works which were given their "world premiere" at the Bignou Galleries, New York, in April.

Astonishing in their craftsmanship, the tapestries shown were made from cartoons by Braque, Dufy, Léger, Lurçat and Matisse as well as Picasso and Rouault as a step toward the rehabilitation of the government controlled industries. Mme. Paul Culloti, prominent in political and social circles in Paris conceived the idea of enlisting outstanding artists as designers so that the looms might regain the prestige they once held. If the artists were reluctant to turn to this new medium of expression, the weavers were no more enthusiastic. Schooled in the classic formula they rebelled against the modern palette and the conceptions they were asked to reproduce. But the artists slowly warmed to the potentialities of rich texture and formalized transcription. Tapestry, after all, they found, lent itself to the abstract vein they worked in. And the weavers, purged of their prejudices, dyed their silks and wools with meticulous care and began upon the weaving. It requires a year's labor of one craftsman to weave a square meter of tapestry.

Picasso's "Inspiration" presented an interesting problem. The artist's cartoon was made upon a "collage"—a patchwork composed of portions of ancient fabrics pasted on a background. Doubtless the weavers turned

with assurance to the familiar stitches, but they were faithful to their new project in reproducing the broken threads and stains of age. They achieved, too, the character of Picasso's swift lines, even to the smudges he should have eliminated. Of point de Beauvais the tapestry has 81 stitches to the square centimeter. Picasso was so pleased with the result that he asked to receive a tapestry in lieu of payment for his sketch.

Rouault of the bold, jewel-toned pastel made seven cartoons. In tapestry they have a frosty appearance, fresh and sparkling, vibrant in their scintillating tones of wool and silk. One critic said he felt like trying to blow off the pastel dust! "Jeune Fille à la Rose" is warm and ruddy in coloration; while his favorite clown figures are seen in others, freely sketched and bold in composition.

Abstract conceptions by Léger and Braque were more somber in tone, rich in the variety of subtle browns. Dufy was the most meticulous, presenting in his "Panorama of Paris" an airplane view of the city with the Eiffel Tower, the bridges of the Seine and innumerable roof tops, which must have caused a bit of consternation at the Beauvais looms. Lurçat choose an exotic theme, "L'Orange," stylized in his own manner, the whole enframed by a leafy border. Matisse's design was the simplest and most decorative. Seen from a balcony is a vessel, "Papette," with verdant trees in the foreground and mountains across the water.

According to an arrangement with the manufactories, there will be a maximum of three tapestries created from each cartoon, providing the purchaser of the first allows the other two to be produced. Dr. Barnes has granted his permission, desirous of encouraging both artist and weaver. The tapestries sell "for four figures."

Edouard Herriot, former premier of France, was asked by Mme. Culloti to write the foreword to the catalogue of the exhibition. He commended the project as "an artistic initiative worthy of interest and encouragement, which has been undertaken and realized in collaboration with several of our foremost painters. . . . There is a world of difference between the whimsical fantasy of Dufy, the 'color researches' of Matisse, the free inspiration of Picasso, the often satirical gravity of Rouault.

"It may seem rather amazing that an 'old classic' such as the one who signs these lines and who [in the role of Minister of Fine Arts] several times has been responsible for the safekeeping of the collections of the French Republic, should lend his name to these audacious experiments. It is, however, well from time to time that tradition should be given a good jolt, and in this way its spirit is rejuvenated and renewed. For, even in art, it is the 'Revolutionists' of Yesterday who are the 'Classics' of To-morrow."

Lie Again Heads Academy

Jonas Lie, president of the National Academy, was re-elected to head the organization at its 111th annual meeting. Hobart Nichols and Edward McCartan were re-elected vice presidents; Charles C. Curran, secretary; and Henry Prellwitz, treasurer. At the annual meeting, a luncheon in honor of Mr. Curran, who has been secretary since 1904, was attended by 155 academicians. Mr. Curran, who was 75 last month, was presented with a portfolio of sketches by members.

Five associate members were raised to full membership: Harry Leith-Ross, painter; Brenda Putnam, sculptor; Furio Piccirilli, sculptor; Louis Ayres, architect; and Louis Rosenberg, etcher.

Ophir Hall to Be Scene of Antique and Decorative Arts Exhibit



"Moses Striking the Rock." One of Four Tapestries Representing Episodes from the Story of Moses, Woven at the Royal Gobelin Manufactory in 1719, After Cartoons by Nicolas Poussin and Charles Le Brun. Lent by French & Co.

An important exhibition of antiques will be held May 16 to 31 at Ophir Hall, the historic Whitelaw Reid residence at Purchase, New York, for the benefit of the Westchester County Children's Association. Co-operating with the association are the Antique and Decorative Arts League, of which Robert Samuels is president, and the New York Chapter of the American Institute of Decorators, William A. Kimbel, president. The exhibition will bear the title "Collected Treasure at Ophir Hall," and the great house will be filled with a varied and valuable assemblage of antique furniture and decorations, including paintings, tapestries and ceramics, in keeping with the stately background afforded by the Hall.

Karl Freund has agreed to assume the post of impresario for sculpture, organizing a show in the main hall and long corridor, as well as on the terrace. He is arranging an unusual exhibition, including works by Paul Manship; Wheeler Williams' "Primavera" and his "Maya," both in stone; "Earth Receiving the Sun" by Wallace Rosenbauer, which Mr. Freund says is as sensational as Jacob Epstein's "Venus;" a marble by Vincent Glinsky, "La Reveuse;" a number of fine sculptures by Laurence Tenney Stevens; and amusing garden figures by Vally Wieselthier.

The rapidly growing list of patronesses and enthusiasm on the part of the League and Chapter members are matched by the active co-operation of the Westchester garden clubs, according to Mrs. Giles Whiting, chairman of the general committee. They are arranging to take over the floral decoration of the interior throughout the exhibition, a different club for each room, prizes to be awarded for the best floral decoration.

"This show is going to be more than an

antique show," said Mr. Kimbel. "We are going to exhibit the type of pieces that can be utilized in the modern home. In other words, the antique is suitable for modern use and adds that necessary note of association and sentiment which the purely modern is apt to lack. The number of decorators who will be able to enter this exhibition is limited by the fact that only those who have exceptional antiques in stock are displaying—decorators within the field of antiques. We are showing these antiques as groups, giving the impression of rooms rather than individual pieces."

Mrs. M. M. Gailey, executive secretary of the Institute, said the decorators were finding the exhibition of particular interest inasmuch as it will exclude all modern decorations and will deal exclusively with the antique.

"Certain types of architecture demand an-

tique furniture," she said, "and in such houses the modern would look ridiculous. By far the great majority of persons live in homes which were not designed for modern decoration and would have to be remodeled to make them suitable for its introduction. The interior of Ophir Hall, the actual background of the exhibition, will be kept in its original condition."

The Howard Young Galleries, Knoedler & Co., the John Levy Galleries and E. and A. Silberman will be among the exhibitors of paintings. Kennedy & Co. will show old prints. Prominent among the antiques exhibitors will be Symons, Inc., Frank Part-ridge, Stair & Andrews, Dawson, Inc., Parish-Watson, Philip Suval, Ackerman & Co., Ginsberg & Levy, Robert Ensako, Henry V. Weil, Israel Sack, Roland Moore, J. Winnick, Eleanor Merrill, Josephine Howell, Isabella Barclay, Nancy McClelland and French & Co.

ART TO HEART TALKS

By A. Z. KRUSE

There are those who know how to draw, and those who know how to see; those who feel interpretively, and those who depend entirely upon their physical eyes and free-hand draftsmanship.

The underlying success of the great modern masters of mental, emotional and technical innovation is an open secret. They are at heart the eternal students, never ceasing to experiment. They are not like those smug professionals, whose study periods come to an end when they have obtained from some educational institution a receipted bill, in the form of a diploma.

Tyson Paints and Collects

Carroll Tyson, Philadelphia painter and well-known collector, is showing a group of landscapes and bird paintings at the Wildenstein Galleries, New York. Tyson reveals his love for landscape in these light-filled canvases, which sparkle with sunshine and light, not so much in the style of the Impressionists but more in the manner of Van Gogh. Tyson studied at the Pennsylvania Academy of Fine Arts, with Carl Marr in Munich, and Mary Cassatt in Paris.

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Meltsner, Machine Age Commentator, Shows



"Industrial Interlude," by Paul R. Meltsner.

Industrial subjects by Paul R. Meltsner, dealing with workmen and machines, miners and builders, are on view at the Midtown Galleries, New York, until May 9. Meltsner, regarded by many as America's most competent commentator in paint on the industrial scene, is equally accomplished in the water color and lithographic fields. His colors have the rich quality of stained glass and his compositions, constructed on vigorous lines, are touched with drama. Examples of Meltsner's work are included in the collections of the Chicago Art Institute, the Museum of Modern Art, the Houston Museum, and the Dayton Art Institute. The Brooklyn Museum now owns seven of Meltsner's lithographs and a water color.

"Meltsner builds his pictures around everyday scenes of industrial life, dedicating them to labor and the machine," wrote Carlyle Burrows in the New York *Herald Tribune*. "He gets broad vitality in his forms and force

in his compositions, relieving at the same time the usual drabness of such scenes by a tonic of color." Charles Z. Offin of the Brooklyn *Daily Eagle* felt that there "is something of the menial laborer's patient plodding in the way that this artist keeps working at the same theme and with the same compositional plan in picture after picture. Yet he does manage a certain amount of variation in the grouping of his forms, and it is this—together with the power and solidity of his modeling—that holds your interest in all of Meltsner's work."

In the artist's oil paintings there develops, according to Edward Alden Jewell of the New York *Times*, "a life-or-death struggle between design that may be full of force—imbued with a genuine thrust of observed, of meditated reality—and color that, besides bearing no connection with the theme, is disagreeable and blatantly orchestrated. . . . Meltsner is too heavy-handed."

A Stretch of French Art

A fitting exhibition to mark the climax before the end of the active season is the comprehensive collection of "19th and 20th Century French Masters" at the Valentine Galleries, New York, until May 16. It is composed of work by Cézanne, Degas, Derain, Forain, Laurencin, Matisse, Modigliani, Picasso, Renoir, Rousseau, Soutine, Van Gogh and Utrillo. Only three of the canvases have been publicly shown before.

From the Stang collection comes Picasso's "Le Coiffure," while Cézanne's "Flowers" is

from the Fabri collection and the Laurencin painting, "In the Garden," from the John Quinn collection. "Les Musiciennes" by Matisse, which has been in the Bernheim Jeune collection since it was painted, may be viewed for the first time. Van Gogh's "Country Near Banlieu," at one time in the Hans Baumann collection in Düsseldorf, found its way into a private collection in Russia and thence came here. A version of Renoir's "Judgment of Paris," which was sold to the English actor Charles Laughton for \$45,000, is included.

"Sanctions"

The United States will not participate in the Venice Biennial this summer as had been previously announced. In a statement to the press, Erwin S. Barrie, director of the Grand Central Art Galleries, sponsors of the exhibition, said that the cancellation was necessary after the American Society of Painters, Sculptors and Gravers had refused to permit its members to exhibit unless a rental fee was paid. Other groups also joined the boycott, particularly the American Artists Congress which asked its members not to exhibit in a Fascist country.

For the first time since the rental controversy began, the American Society of Painters, Sculptors and Gravers showed its real power. Close to one third of the 79 contemporary American artists, selected by a jury of eminent critics, museum directors and art officials as the outstanding artists in America today, are members of the society. This contingent of the 79 represent every phase of contemporary American art expression. They are: Alexander Brook, Thomas Benton, Isabel Bishop, Ernest L. Blumenschein, Nicolai Cikovsky, John Steuart Curry, Ernest Fiene, Eugene Higgins, Bernard Karfiol, Georgina Klitgaard, Leon Kroll, Yasuo Kuniyoshi, Ernest Lawson, Doris Lee, Luigi Lucioni, Reginald Marsh, Kenneth Hayes Miller, Ross Moffett, Jerome Myers, Waldo Pierce, Henry F. Schnakenberg, Charles Sheeler, Niles Spencer, Maurice Sterne and Albert Sterner.

Mr. Barrie's statement follows: "The Grand Central Art Galleries is today cabling Venice that it is withdrawing the American Exhibition from the 20th Venice International Exposition of Art.

"It was the intention of this organization in erecting an American Pavilion in Venice and in organizing this year's exhibition to be of help to American art and American artists. It was the plan to contribute the use of the building as well as pay all expenses of packing, cartage, insurance, etc., so that there would be no burden upon the artists.

"Inasmuch as a number of the painters have asked that they be paid a rental for their pictures if they send them and because we have no funds for this purpose, it seems to us that there is no reason for going ahead with the exhibition, as the artists were the only ones to be benefited by this international gesture.

"We wish to thank all of the leading museums of the country who have so handsomely co-operated with us, as well as many artists who have accepted our invitation, and we sincerely regret that the demand for rental on their pictures by part of the artists makes it financially impossible to carry out our original plans."

Previous to the publication of the names of the artists who were to participate, including the 25 members of the American Society of Painters, Sculptors and Gravers, Henry E. Schnakenberg, secretary of the society, sent the following letter to Mr. Barrie: "At our council meeting, held on April 17, the question as to whether or not our members should participate in the International Exhibition in Venice was discussed at length. The council finally went on record as requesting all members invited not to send.

"Our chief reason for this action was that it was the unanimous opinion that rental should be paid in this exhibition and that no mention was made in the invitations that it was to be paid.

"We consider the large sums of money necessary for this undertaking could be much more wisely spent in this country if, as we

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presume to be the case, your object is to encourage American art and artists. It seems a mistaken gesture of generosity to send such a large group of American paintings abroad at this time when there is so little demand to see them.

"We also remember the indignity of two years ago when, through influence, an uninvited canvas (a portrait of Marion Davies by a foreign artist) was given a place of honor in the American pavilion and which, in spite of many protests, had to be kept there.

"It is regrettable that the time given us to make our decisions was so short that we had no opportunity to more fully discuss the matter with you."

The rental fee demanded by the artists is 1 per cent of the price of the painting per month, the amount of the rent never to exceed \$10. Ernest Fiene, temporary chairman of the society's rental committee in the absence of Katherine Schmidt, said that the members had stood by its rental policy consistently and would continue to do so. Recently the organization voted to boycott the Carnegie International next fall. The policy was adopted, explained Mr. Fiene, because paintings by members of the society had been borrowed for long periods for traveling shows, thus depriving the artists of opportunities to show and sell their work.

The following letter explaining the society's stand was sent to THE ART DIGEST by Niles Spencer, a member of the rental committee: "The statement of Mr. Barrie to the press on April 24 in regard to the withdrawal of the American section of the Venice international gives as the reason for this decision the action of some members of the Society of Painters, Sculptors and Gravers in refusing to send their work unless a rental fee was paid.

"If this is the sole reason for the Grand Central Galleries' decision, they are ignoring a number of extremely important facts.

"First of all, the position of the society should be made clear. The members are bound to the terms of a rental policy the purpose of which, a purely economic one, is by this time generally known. Up to the present the rental resolution is the one and only policy to which the membership has committed itself as a united body. All other issues are entirely a matter of individual decision. A group of artists possibly equal in number to the members of the society also refused to send, but their reasons are not given nor are they mentioned in the official statement. Those artists invited to the exhibition who are members of the Artists Congress and some, besides, who are opposed to Fascism definitely refused to send on those grounds.

"The manner in which the American section was treated by the International Exhibition in Venice two years ago provides another reason that unquestionably the great majority of all refusing to send would agree on.

"Another factor of interest was the curiously hurried invitation to the exhibition. The artists were asked to accept by return mail or telephone as the pictures were to be shipped in two weeks,—certainly a decided change from the usual procedure for exhibitions of this character. It will be noted that the statement given to the press carefully avoided any mention of the number of artists who refused and confined the reasons for those who did to the non-payment of a rental fee.

"In the light of these facts, it would seem that Mr. Barrie's statement was inadequate, to say the least, if not misleading, and in fairness to all artists who refused to send to the exhibition, I hope you will find space for this letter."

Art of Bonaventure Estate in Auction Sale



"Pietà." Enameled Terra Cotta Relief, Atelier of Giovanni della Robbia (1469-c. 1529).

The art property of E. F. Bonaventure, Inc., art dealers, New York, will be dispersed at auction by the American Art Association-Anderson Galleries to settle the estate of the late E. F. Bonaventure, the afternoon and evening of May 8 and the afternoon of May 9. French and American objects, mostly of the 18th and early 19th centuries, including paintings, drawing prints, miniatures, gold boxes, bronzes, porcelains, fans and many items of Napoleonic interest, constitute of the main features of the catalogue.

Several pieces of sculpture include an enameled terra cotta relief, "Pietà," from the atelier of Giovanni della Robbia; a charming stone portrait bust of Madame du Barry by Augustin Pajou, and a plaster bust of Benjamin Franklin by Houdon. Outstanding among the paintings are "Der Verliebte Alt-(The Miser)," a panel by Lucas Cranach the Elder; "Jeune Fille" by David; "Princess Caroline Murat, Sister of Napoleon" by Baron Francois Pascal Gerard; "Pauline Bonaparte, Princesse Borghese" by Lefèvre; and "Portrait of a Gentleman" by Louis Leopold Boilly.

There is also an enamel miniature portrait of George Washington by William Birch and a chalk portrait of Napoleon in coronation robes by Gérard.

A dominant feature of the sale is its remarkable assemblage of French 18th century bibelots and small objects of art. Among several important clocks is a Louis XVI statuary marble example by Falconet, dating about 1780. An Empire gold box is decorated with portrait miniatures of Napoleon, Marie Louise and the King of Rome by Isabey.

The library removed from Ophir Hall, residence of the late Mrs. Whitelaw Reid, consisting mainly of handsomely bound sets of works by eminent writers, biographies, histories and general literature, will be sold by the American Art Association-Anderson Galleries the afternoons of May 6 and 7. Among the autographs is a fine letter signed by George Washington, dated at Morristown, May 17, 1777, relating to the drafting of an army, the body of the letter being in the handwriting of Alexander Hamilton.

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PAINTINGS

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Misapplied Relief?

[Sadakichi Hartmann, artist, aesthete, master of belle lettres and author of a whole shelf-full of books on art and other subjects, has been developing feelings on the subject of governmental art relief that have finally become so strong he has written an article for THE ART DIGEST, which is herewith printed. Sadakichi Hartmann's last creation is a manuscript of 275,000 words entitled "Aesthetic Verities." Because of its length and the state of the times no publisher would undertake at this time to bring it out, so the author, for safety's sake, presented his one typewritten copy to the Ridgeway Library, Philadelphia. "It is one of the laws of aesthetics," Sadakichi said, "that as soon as a work of art is done, it has little more to do with the author. It becomes a living thing, per se, to conquer or to perish."]

By SADAKICHI HARTMANN

Workers on Art Relief, come forth!

This is a paraphrase of the famous words once upon a time spoken to Lazarus. The man from Bethany came forth from the grave. The art relief workers do not. They fail to restore dead art activities to life. The Federal Art Relief Administration, in its various sections and branches and with its fund of twenty-seven millions, represents a sort of burial ceremony for excellent intentions. It has no authentic constructive value—none, except for the hungry.

Artists are entitled to dole (i.e., that which is dealt out sparingly) as much as other white collar workers, and if relief were doled out simply as dole there would be no particular cause for criticism.

But why, by the thousand beds George Washington slept in, make art relief an intellectual gesture—"that it fosters true art interests"—when it does just the opposite?

On October 16, 1934, the Honorable Henry Morgenthau, Jr., made an imperial gesture for artistic development, and so much since has been said about "taking care of outstanding achievements of artists throughout the country" that it becomes hilariously utopian, communistically absurd. The phrasing in the bulletins is Addisonian:

"Committee members are individuals of a wide knowledge of the arts and represent the broadest possible taste."

"To employ local talent so far as consistent with a high standard of art."

Of course, nothing like that is done, nor can be done,—the mechanism does not permit it.

Still, the Administration is not necessarily flippant or inefficient; only too tied up with party management and the specialties of government.

Red tape prevails in all directions, nobody being able to tell where the tape-ends are trailing.

You are supposed to go "on relief" first before you can work on an art project. Then they tell you that you cannot go on relief if you want employment, and at the agency of

the unemployed they tell you that there is naught in view. So you are in a merry-go-round hike from headquarters to regional chairman, to state field representatives, from special local Work Program agencies to emergency reliefs, to W.P.A. pogroms, dragging yourself wearily from departments to divisions, sections, branches, visiting many a Pontius Pilate without avail. Like towns with standard, sun and daylight saving time, you never know where you are.

Poor artists who have faithfully borne the whips and scorns of their profession, who either teach, crawl along on a modest income, or are so unfortunate as to own a little house mortgaged, only half paid, are not eligible. Why this cruel exemption? One cannot dine on a shack or live respectably like a citizen of the U. S. A. on twenty-five a month.

Result: The underdogs, scalawags, totterers and crumblers have it at the expense of the genuine professionals.

The officials themselves are badly handicapped—they politely excuse themselves and assure you that most applications are "entirely out of their jurisdiction." It is the secretive way to cover up transactions, and avoid responsibilities, the mainstay of politics as a science of administration. Even section heads admit that they do not know what is happening in Washington, tropical city both climatically and politically.

The "not on relief" workers, a 10 percent quota by special "mystic sign" recommendation or influence are chosen from the ranks of the "better" artists. The latter fool themselves, however, if they consider themselves "not on relief."

Many of the "better" artists want to have nothing to do with relief. In New York and other centers groups of the older professionals combined, became co-operative, held exhibitions under their own management in fashionable watering resorts and are half-way successful, as they employ high-pressure salesmanship. One sensible way to go about it.

On the other hand, the Artists Union, of the younger modernistic type—mostly engineers, reds, propagandists, students, would-be but can't-be artists who have never earned ninety-four per month in their life—clamor for relief, considered to be provided as a duty of the government, and wish to dictate to their brother artists: If you want to go on relief, you must become a member of the union or your place will be smashed up. A labor union of artists? Preposterous! Pay and talk instead of work? Noble principles!

This is what is done:

Orchestras are organized from the file of amateur instrumentalists to give indifferent entertainment of classical music conducted by a "one-beat" leader in orphanages, hospitals, prisons, insane asylums. Nothing too good for the derelicts of humanity. One could run half a dozen grand opera companies with the same amount.

Glee clubs are formed by Jack o' dreams, lotus eaters and true citizens

of Cockaigne, of whom one half have no voice: to hear them sing oratorios is more than the human ear can stand.

Painters paint and sculptors sculpt lustily, mostly imitations of things we do not admire. To paint eucalyptus trees for our foreign embassies is a Balzacian drollery. Still better than serving no purpose at all.

What by the furbelows of Dolly Madison will the Government ever do with this deluge of bad paintings? Store or destroy them? Or must we wait until another administration will establish whitewashing brigades to eliminate errors of the past?

And why must post offices be embellished by ordinary murals and statuary? As public buildings go, they need it least of all.

Mobilization no doubt is difficult for managers as well as the rank and file. There are so many foolish schemes advanced—circulating libraries of paintings, exhibitors charging museums for the privilege of exhibiting; art colonies organized overnight, teaching children to play illiterate music, avoiding the publication of good stuff altogether, establishing "young age" pensions with indefinite stays of bad execution—that one feels like Louis XV's "after me the deluge."

In all this turmoil and agitation there is little knowledge and still less enthusiasm, and consequently no striving for higher artistic ideals. We do not exactly advocate "stupendous greatness of workmanship" or "colossal conceptions," "sublime compositions," "divine manifestations of color," "grandeur of decoration." In this age we are not built for such marvelous beauty and animation. But we might possess a proud fullness of productive strength, and some mental vigor for understanding the currents and counter-currents of those ignition points which make this century what it is.

In the wake of art relief is the depreciation of the value of normal contemporary art efforts. It reduces the selling normal which artists have established. The \$94 a month for a painting is surely no proper valuation and all successful artists, including illustrators and commercial artists, and the arts and crafts would consider it poor pay. Childe Hassam, Winslow Homer, Dwight W. Tryon would have grown very indignant at the idea. An ordinary house painter may snicker and pat himself on his own back that he avoided acquaintance with the Muses.

True, there is many an artist and would-be artist who does not make that amount, and now, suddenly confronted with a new proposition, is he really assisted? No, he just accepts it without any particular grace and does as little as regulations permit. He dashes off a mediocre canvas that he should feel ashamed of and excuses his delinquency by asserting the vanities of his ego. The morale of the entire profession is seriously impaired thereby. It will take years to overcome it.

These are harvest days for the art dealers of foreign pictures. They merely have to state: "If that is all American artists think they are worth—one hundred dollars for a canvas,—they must be nincompoops, lilliputians, derelicts of a noble vocation. Pictures of this sort can have no permanent value; they are triflers, add nothing to the splendor and comfort of your home life. Far better, dear patrons, to become interested in real art,

[Continued on page 28]

SIX HORSES
by
HERBERT HASELTINE
May 5 - May 23
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Not "Boondoggling"

Rumblings of dissatisfaction with the Federal Government's efforts "to do something for American art" are beginning to be heard with increasing frequency—most often from the administrative angle. On another page of this issue will be found an article by Sadakichi Hartmann, artist, writer and the "last of the Bohemians," expressing acute discontent with the workings of the W. P. A. system. Below are printed excerpts from an article in the New York Herald Tribune by Edward Angly, who finds that W. P. A. art works are not "terrible things" on public walls, but good work, and quotes I. N. Phelps Stokes and Ernest Peixotto to prove a higher quality in relief murals, with a discernable halt in the radical trend. Mr. Angly:

By EDWARD ANGLY

Whether wittily or with the humorous fury of one who has just paid an income tax in the higher brackets, it is fashionable to berate the Federal relief and recovery extravagances, to chuckle over "boondoggling," to denounce political wirepulling on the Federal pay roll. But when it comes to art—the kind that is longer than depressions—New York City has no little cause to be pleased with many of the results of the government's effort, through the Works Progress Administration, to keep the wolf from the door of painters.

That is the judgment of men qualified to know, of such men as I. N. Phelps Stokes, chairman of the Art Commission of the City of New York, and Ernest Peixotto, the distinguished writer and painter who, as a member of the commission, passes on the murals and other decorations being placed in public schools, libraries and other civic buildings through Federal work relief funds.

Both Mr. Stokes and Mr. Peixotto, in separate conversations, confessed their surprise last week at the growing excellence of the contributions which W. P. A. artists were making to the general background of the city. Mr. Peixotto devotes a good many of his days to looking over sites for art "projects," to casting an appraising eye at sketches submitted and work in progress.

He suggests that women who think it smart to sit around tea or cocktail tables and sigh over what "terrible things" they hear are being perpetrated in public buildings in the name of art might well summon their chauffeurs and take a look. . . . There have been mistakes, many of them, and not a few atrocities in the name of art and relief. But, take it from Messrs. Stokes and Peixotto, there have also been some fine things, and the general quality is improving steadily.

Since the earlier C. W. A. endeavors there has been a considerable separation of sheep from goats, not only in the work on murals but in the matter of tidying up the sculpture which decorates—or, in some instances, merely dots—the city. All in all, the Municipal Art Commission, which once feared a future generation would apply great quantities of whitewash to much of the relief era art,

[Continued on page 17]

Artists in Cincinnati Annual More Serious



"Back Road," by Paul Mommer.

Presenting a cross-section of American Art, the Cincinnati Art Museum's 43rd Annual Exhibition is on display until May 17. Critical appraisals designate "conservative modernism" as the dominant note in this collection of 160 works, the pendulum having swung first from ultra conservatism to flamboyant modernism and thence to the "American scene."

Crippled by the omission of artists participating in the rental controversy, the catalogue lists many names infrequent to major exhibitions, but the general standard was considered "high." The display is comprised of invited canvases and entries selected by a jury, this year made up of Clarence Carter, Mrs. Allen Hite and Franklin C. Watkins. Both in the number of works submitted and in the geographical range represented, the 43rd annual is ahead of its predecessors. Walter H. Siple, director of the Cincinnati Museum, considered the inclusion of six pictures from San Francisco, recommended by Dr. Grace L. McCann Morley, director of the San Francisco Art Museum, "a distinct contribution."

"I feel in this year's exhibition," Mr. Siple writes, "a tendency among the artists to take their paint more seriously. In other words, many of the pictures reveal a painterly quality—an interest in the possibilities and manipulation of pigment—the sort of thing which arouses our enthusiasm when confronted by an important Goya, Corot, or Daumier. There is a growing tendency to work in different techniques. Furthermore, it seems to me that the gods of Impressionism and Post-Impressionism who led our artists a few years ago have today given way somewhat to gods in the earlier traditions."

"Although there seems to be less interest in abstraction, its healthy influence is distinctly

felt in the tendency towards simplification of design and color. The still life, which a few years ago commanded the attention of artists, seems to have lost some of its popularity. Likewise, there is less naïve painting—less experimenting with exotic ideas—and less striving to be different for the sake of difference. I feel that, however valuable originality and experimentation may be, they frequently lead to rather bad painting when the artist has only one or two of these assets and fails to devote sufficient time to the mastery of his technique, for, after all, one must know how to paint before he can be original, imaginative, or experimental."

Trends in American art perceived by Cherry Greve Lyford, critic of the Cincinnati Times-Star, were deeper than the mere expression of preferences which invariably results from siftings of the jury of selection. Mrs. Lyford noted a sobriety of color in the paintings, most of which were sombre in hue. "Yet they are not dull nor monochromatic; they are rich and harmonious instead."

While no awards are made at the Cincinnati annual, several works were singled out by the critics because of merit. Mary L. Alexander of the Enquirer liked Eugene Speicher's "Murray River" and "The Pink Blouse," Henry Mattson's "The Beacon," which took the third W. A. Clark prize at the Corcoran Biennial, and Sidney Laufman's "Landscape," winner of the Logan prize in Philadelphia. Franklin C. Watkin's "remarkable character study, 'Old Lady Proof Reading,'" Henry McFee's "Still Life with Desert Plant," Louis Ritman's "Girl in White," Charles Burchfield's "Old House and Apple Tree" and Maurice Sterne's "Pilgrim Praying" were given special mention.

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Write For Illustrated Pamphlet

New York Criticism

[For a New York art critic to be quoted in THE ART DIGEST he has to say something constructive, destructive, interesting or inspirational. To exclude the perfunctory things the critic sometimes says, just to "represent" the artist or the gallery, is to do a kindness to critic, artist and gallery.]

Grant Wood's "Merriment of Soul"

Diverse criticism met Grant Wood's exhibition of colored-pencil illustrations from the book "Farm on the Hill," on view until May 4 at the Walker Galleries. Malcolm Vaughan of the *American* was the most sympathetic of the critics. "That merriment of soul which many of us have suspected to be a part of Grant Wood's nature has at least made its appearance in his art," wrote Mr. Vaughan. The artist, he adds, lifts commonplace characters out of the ordinary, bringing to the casual incidents a deep humanity. It is the hope of this critic that these figure subjects will go into a mural of American farm life." In these illustrations," continued Mr. Vaughan, "the merriment lies in the sly turns of humor they reveal. . . . He draws his people when they are so absorbed in what they are doing that they do not know they look a little comical. All of us are like that when we are very intense or relaxed, children and sweetly simple people especially. Few artists, however, have succeeded in capturing it, as Wood does, within high artistic standards."

Emily Genauer of the *World-Telegram* called them "simple, wooden figures most excellently and painstakingly drawn with innumerable and almost invisible little pencil strokes, and almost completely devoid of emotional force and vitality." Charles Z. Offin looked on Wood as one of those artistic meteors that flash big "in the sky and then sputter down dimly." In fact, it depresses Mr. Offin to have to walk around in all of the ashes left in the galleries.

To Carlyle Burrows of the *Herald Tribune*, "these drawings have admirable individuality and show the careful attention of a labor of true devotion. Wood has found this book a rare medium for expressing his personal sentiments about his own people—the Iowa farmers—and hasn't had to go a step out of his way to make the subjects fit his native philosophy of art."

Three Landscapists

Caroline Martin, San Francisco painter, is making her debut at the Delphic Studios until May 3 in an exhibition of street scenes, parks and flowers of "appealing painterly quality and color," as described by Carlyle Burrows in the *Herald Tribune*. "These solidly formed, well composed pictures, with suggestions of Segonzac's vibrant palette, are definitely promising," added Mr. Burrows.

Malcolm Vaughan in the *American* found her work "painted with pleasure in the task," and giving "evidence of a sensitive eye and deft hand." "In most of her paintings," reported Jerome Klein in the *Post*, "Miss Martin plies her color freely with the knife and produces resonant harmonies, especially in the landscapes. The scuffing of the surface is perhaps somewhat overworked, especially in a painting like 'Entrance to Park,' but the approach never lacks directness and firmness."

Two other exhibitions of landscape paintings are being held at the Delphic Studios at the same time. One is a group of vividly painted compositions by the Yugoslav artist, Yovan Radenkovitch, who last exhibited at the Ferargil Galleries. The other is a group of Western views by Clara MacGowan, assis-

A French Sculptor*"Bather," Robert Bros.*

Robert Bros, French sculptor, who intends to remain in America indefinitely, held his first New York exhibition at the Studio Guild Gallery. Drawings, touched with some of Rodin's simplicity and strength, were displayed together with twelve pieces of sculpture, which ranged from small torsos and portrait busts to a large "Bather" and a "Virgin and Child," which were awarded the Carey Rumsey prize, the most important annual cash award for sculpture in France. Bros, born 34 years ago in a suburb of Paris, began his art training at the early age of 17, when he passed the entrance examination at the Beaux Arts with the highest honor. At the age of 19 he was exhibiting at the Salon D'Automne and the Salon des Independants.

As suggested by the critics, this sculptor works with the gracious feeling and delicacy of the 14th century sculptors, retaining the technique of the greatest masters of antiquity. "The pieces suggest," wrote Howard Devree in the *New York Times*, "that he is rather of the Rodin school with certain antique Greek affinities. . . . Perhaps the most striking composition is the 'Deposition,' a bronze with five heads grouped about the head and shoulders of the Christ. This is dramatic, simple, well realized. Figure drawings further the impression of a quiet sincere talent."

tant Professor of Art at Northwestern and president of the Chicago Society of Artists. Howard Devree of the *Times* said of these: "They are soundly constructed canvases, with emphasis on perspectives over receding distances very effectively if somewhat obviously managed. Color is relatively low and cool." Malcolm Vaughan in the *American* called her work "a series of austere experiments at formalizing the masses in a landscape. They are so severe in thought and bleak in color as to seem unduly cold."

Lester of Connecticut

The Connecticut painter, Frederick Lester Sexton is exhibiting a number of scenes along the Connecticut trout streams as well as blinding snow storms, street scenes, portraits and still life at the Arthur U. Newton Galleries, until May 9. Sexton, who studied with Sergeant Kendall and Augustus Vincent Tack, was described by Howard Devree of the *Times*

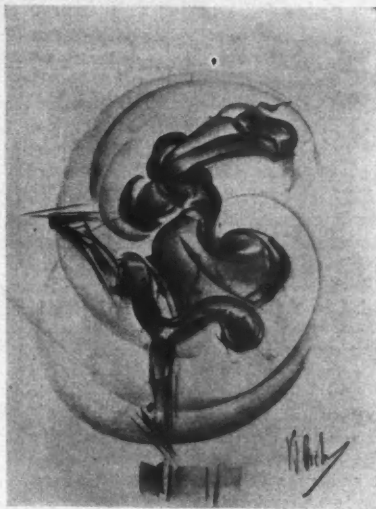
[Continued on next page]

"Skippy's" Daddy Has a Joyous Exhibition

Percy Crosby, "father" of the lovable comic strip "Skippy," is again showing his more serious work at the Jacques Seligmann Galleries, New York, until May 15. Some of these oils, water colors, drawings and lithographs by the versatile Mr. Crosby were recently included in an exhibition that toured Paris, London and Rome. In the character drawings and sport subjects there is a great deal of gusto and that peculiar indefinable Crosby touch. But his landscapes reveal him as a nature lover, deeply meditative before a far range of mountains or a great expanse of blue sea. Desert wastes and dipping sea gulls also attract him, but he seems himself to enjoy most the making of his active little people and animals who fairly jump off the ground in their excitement.

"He works as though on holiday," said Royal Cortissoz in the New York *Herald Tribune*, "speedily and deftly. His draftsmanship registers like the snap of a whip. It is brisk, even headlong and decidedly clever. It does not always hit the mark, but whether it does or not there is something captivating about it."

Crosby's principal asset, according to Edward Alden Jewell of the New York *Times*, is his draftsmanship. "He can do amazing things with a pencil," said Mr. Jewell. "The simulated motion of his figures amounts sometimes almost to wizardry. And these feats are performed with line that is quite as eco-



"Whirling." Lithograph by Percy Crosby.

nomical as it is swift and resilient. In other mediums (except, perhaps, lithography) the results are in varying degree less impressive. The few oils included in this show seem negligible. In water-color the artist moves with somewhat more assurance and there is a fine rhythm in his patterns of gulls."

New York Criticism

[Continued from preceding page]

as being "a meticulous craftsman who approaches his work academically, with a predisposition for the picturesque and for pleasing color. Quiet, friendly, unforced painting, with some careful observation."

"Although his painting method leans toward the academic," wrote Charles Z. Offin in the *Eagle*, "Sexton gets a good deal of robust exhilaration into his work, especially when he paints his familiar and beloved landscapes. These are the canvases that stand out, though there is an all-around competence as well in the Winter street scenes, still lifes and portraits."

Houmere, Abstractionist

This winter abstract art has again come to the fore, after having seemingly died down during the last few seasons. J. B. Neumann, feeling that the public is becoming more and more trained for this difficult art, is presenting a new abstractionist at the New Art Circle until May 2. The artist, Walter Houmere, gave up two successful careers, that of mechanical engineer and portrait painter, to paint these pictures, Marsden Hartley relates in the catalogue. An American of French-Swiss-Armenian parentage, Houmere has not been to Europe since he left it as a young man. He has done most of his travelling in Eighth Street, and feels that his investigations among the forces of abstract experience show him his own relations between human thoughts and the dimensions of the world.

In giving "a new tone, a new psychology, a new emotion to encounter," Houmere is more than new, said Anita Brenner in the *Eagle*. "He is already a completely mature, extremely skilful artist who knows what he is about. He is wise and accurate in his knowledge of form, fresh and rich in his color, and his mood is gay with overtones of irony and laughter." Houmere's talent is not an original one like Arthur Dove's, in the opinion of

Edward Alden Jewell of the *Times*. Instead he is "a fresh recruit to the sizable army of Ecole de Paris satellites. No doubt each of the satellites has something of his own to contribute, but at bottom the accomplishment is wont to appear a little more than a bag of left wing abstractionist tricks learned from Miro or Picasso or Lurcat, or from all of them at once."

* * *

Mrs. Dod Proctor, R. A.

Mrs. Dod Proctor, who can boast of being one of the four women to gain acceptance in the Royal Academy of England since its inauguration by Sir Joshua Reynolds, is having her first New York exhibition at the Carl Fischer Galleries until May 9. Royal Cortissoz of the *Herald Tribune* became excited over her draughtsmanship. "With her linear skill she reveals form and invests it with serious interest," wrote Mr. Cortissoz. "Mrs. Proctor leaves a pleasing impression and somehow suggests that she might even disclose greater capabilities than are revealed on this occasion." Jerome Klein of the *Post* described the artist as "a liberal academician maintaining a discreet balance between the reserve of conservative English painting and an inclination to exploit freely the resources of modern color."

Henry McBride of the *Sun* also felt Mrs. Proctor's competence as a draftsman. "She plans her work boldly and clearly," commented this critic, "and knows so definitely what she wished to do, that there is not much excitement in her manner of painting."

* * *

He's 23 and He Wins Recognition

More and more the younger artists are breaking into the exhibiting field. This time, 23-year-old Sigmund Kozlow is holding his first exhibition at the Contemporary Arts. Despite his age, Kozlow is not without plenty of training. Besides having Maxwell Starr, Gifford Beal and Leon Kroll as instructors, he

[Continued on page 27]

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Abbott, of Music, Letters, Art, Heads Alliance

For the first time in its history an artist is to head the Philadelphia Art Alliance. Yarnall Abbott is the new president of the organization, succeeding Colonel Samuel Price Wetherill, who declined re-election after filling the post for ten years.

Mr. Abbott, prominent Philadelphia painter, is the first artist to be elected president of the Art Alliance. He has been chairman of the oil painting committee for several years, and also has served as chairman of the Alliance's Circulating Picture Club. His election, the Philadelphia *Evening Bulletin* says, "is regarded by the members as the forerunner of a new era of good feeling and more sympathetic treatment of the artistic activities of the organization."

Of catholic tastes, Mr. Abbott has been identified also with music and literature. He formerly was organist and choirmaster of the Church of the Atonement in Philadelphia, and has written widely on art and the theatre. Born in Philadelphia, he studied at the Pennsylvania Academy and later in Paris. Writing of a one-man show given by Mr. Abbott at the Art Alliance in March, C. H. Bonte of the Philadelphia *Inquirer* said: "So distinctive is the charm of his art, that only the captious would wish him to paint otherwise. Some of his best creations are such quietly brooding landscapes as 'Lonely Cove,' 'Quaint Harbor' and 'Rockport Evening,' while the man's fondness for quarries as subjects for his busy brushes is distinctly noted in several depictions of this theme, the one entitled 'Rock Organizations' being perhaps the best generic name for all, since in such creations he has, in a measure, expressed geology as manifest in strata in terms of pigmental beauty."

Dorothy Crafky, art critic of the Philadelphia *Record*, commented on Mr. Abbott's election: "Artists have not been popular as heads of American art institutions. For such positions the dollar-and-cents man has been considered more qualified than the man of brush and clay. Worship of the dollar had begun even before early American artists had finished organizing such important bodies as the Pennsylvania Academy. . . . Since the crash of 1929, men of finance are suspect, even with the general public. Culture is once more in the ascendant. The artist may yet be the



Yarnall Abbott.

man of the hour. The small revolution at the Art Alliance is symptomatic of the trend of the times. Perhaps the new president will inaugurate a new art deal; provide a real clearing-house for exchange of ideas; bring artists back to the fold; initiate a series of notable exhibitions; bring to this city important shows that now side-step Philadelphia.

"America today turns back to the creative mind. There must be new ideas to build new millions. The wilderness of the depression is not unlike any other wilderness which Pilgrims and Puritans faced when they first set foot on American soil.

"Perhaps the hand of an artist may prove that of a modern pioneer at the Art Alliance, clearing a path for its fellows. That a painter has been raised to the presidency is not the final triumph. Rather it is the opening wedge. If the artists mean business, they must consolidate their positions; pool their ideas; stand behind their leader. By clear-headed mass action they must formulate a program so effective as to silence forever those who would keep alive suspicion of the artist as a dreamer, waster and incompetent."

"Mass Movements"

Wallace S. Baldinger, director of the Mulvane Art Museum at Washburn College, Topeka, Kan., used lantern slides of contemporary American paintings to support his statement that "a revolutionary crisis is imminent in the United States." Mr. Baldinger spoke at the opening session of the College Art Association's 25th annual meeting at the Metropolitan Museum.

"Mass movements are apparent," said Mr. Baldinger, "in paintings of the 'Native Scene School,' of the new objectivists and of the Communist artists. They are international in scope, and their manners are bolder, more violent than anything in the 19th century. They would seem to indicate the approach to a climax of a profoundly significant social revolution."

John Stewart Curry, Thomas Benton and Grant Wood, leaders of the "Native Scene School," he said, had painted American life as uncouth, arrogant and democratic, expressing the political ideas of modern nationalism. The artists of socialism were victims in their style "of the same intellectualized

inertia as the socialist movement in politics." Communist art "had an intense realism and an impelling dynamic power in its angularities of composition and violent contrasts of color that might indicate the direction of social change."

Architecture, he explained, because of its expense, reflected only the deeper movements of social change. Painting, on the other hand, could be used as a guide to more subtle and fluid changes in society.

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Watts' Tribute to the Pennells

Mrs. Joseph Pennell was buried on Sunday, Feb. 9, in the Friends Graveyard, Philadelphia, laid to rest alongside her famous husband. Harvey M. Watts, standing before the new mound and the old, composed the following lines, his tribute to a great man and an equally great woman, whose life together was most beautiful. They gave to life more than they took.

At the Grave of The Pennells

By HARVEY M. WATTS

The spreading snow the simple Meeting Yard endowers
With glory as the Winter's setting sun
Throws amethystine shadows, and the vesper hours
Are vibrant with the bells from nearby towers
As if in honor, as they two in one
Sleep their last sleep, their course forever run.

And yet they live immortal in each word and line
Who sought for beauty in its every lair,
Who made for all the crafts of earth an open shrine
Where loveliness might dwell, like precious things divine,
In calm serenity beyond compare,
Since they its constant servitors were there.

Nor heat, nor cold can touch them, nor the idle phrase
Of those who clamored for repute in vain;
Their names that mark their resting place are living bays
Glowing as gold refined in ever-spreading rays,
As fame exults in confident refrain
O'er their adventure on life's troubled main.

So sleep in peace, at rest, who shared with all the joy
In things of spirit as they went their way,
Whose toll of handiwork full free of dross, alloy.
Gave rare delight yet without sense of cloy;
Resplendent art! set out in brave array,
A benison to live with, day by day!



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Not "Boondoggling"

[Continued from page 13]

is becoming more convinced that it will leave a very precious legacy to the city. . . .

There was a time when Mr. Stokes, appraising the earlier art submitted under Federal encouragement, feared that the city would sacrifice its walls that artists might eat. He foresaw future generations turning from murals to say, "Oh, that must have been painted during the Great Depression." He now thinks much of the work that has been done is worthy of congratulations all around.

There has been a change not only in quality, but in theme. When art and relief first encountered one another, propaganda and preaching were the frequent result. It seemed that the muralists, not a few of them hungry after the dark days of '31 and '32 and '33, were out to emulate the Mexican Syndicate of Revolutionary Artists, led by Diego Rivera and Jose Clemente Orozco, to try with a brush what Lenin did with a pen, to employ a wall as Trotsky used a platform—and all in the name of art. But, Mr. Peixotto has observed, such propaganda of a year or so ago

is fading this year into what he called "constructive themes." . . .

What is the explanation of that? Not just the difference between a full and a half-empty stomach. For one thing it is the quality of the artists. At first many of the better artists, even when down on their uppers, were reluctant to go on relief. In the first batches of artists to sign for Federal jobs were a large proportion who might have been described as fugitives from a Greenwich Village brain gang. Most of them were weeded out only as quality came to the fore.

The darker days of the depression were really blacker years for artists than for most others, whether in business or the professions. It was indeed a rare individual who bought works of art. That left only orders from government and corporate enterprises to be counted on, and of these there were precious few. Only the top-notch artists, men always in demand, were obliged to pay income taxes. For the most part, they considered themselves lucky.

In those black years, as Mr. Peixotto put it, "naturally the thoughts of artists were bitter." Not that they were unaccustomed to economic insecurity. To that most artists reconcile themselves long before they get their first gray hair. But seeing so many million others in seeming economic insecurity turned thoughts to society in general and its "systems," and these were often hard and sharp thoughts. But a year of work has made a difference, it would seem, in many an artist's receptivity to influences from the revolutionary side of the Rio Grande from the banks of the Moskva, where it winds past the Kremlin.

Unlike the amateur leaf rakers and snow shovelers and those who scrape the lateral roads of a nation in the name of work relief, a P. W. A. job for an artist usually evokes arduous labor.

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Cranach's "Adam and Eve" Given to Chicago



Detail from "Adam and Eve" by Lucas Cranach.
Courtesy of the Art Institute of Chicago.

Stolid Wittenburg must have looked askance at the audacious Lucas Cranach (1472-1553) who used religious themes as a vehicle for somewhat pagan interpretations. His panels, "Adam and Eve," just presented to the Art Institute of Chicago, were doubtless coveted by "many of those square-bearded courtiers with keen eyes," Daniel Catton Rich suggests in an article in the *Bulletin*. Mr. and Mrs. Charles Worcester, who are gathering a collection of German primitives for the Institute, presented the Cranach panels directly upon acquiring them.

Two other pictures from the Worcester collection have paved the way for a full appreciation of Cranach's version of "Adam and Eve," a Crucifixion painted by the artist in 1538, and a "Judgment of Paris," now thought to be by Matthias Gerung. Mr. Rich, after scholarly research, gives the Adam and Eve figures to Cranach the Elder, adding the Worcester panels to the 31 versions of the subject already known to be from his hand. "Brought face to face with a version among the best of the series (if indeed not the best) we may fairly conclude that Cranach probably painted this pair and that his sons and fellow workmen were responsible for weaker copies and variants."

While "Adam" and "Eve" are complete units in their separate panels, 41½ inches high by 14¼ inches wide, "they are not separately designed," says Mr. Rich, "but make together a single composition. The vertical apple tree runs up the center, its straight line emphasizing the curved profiles of both figures, which in pose repeat the movements of one another in a satisfying manner. It is Cranach's line, with its flexibility, its sensitive undulations, its surprising variations of play

in curve and angle that unites the pendants, not only making a single harmony of them, but revealing itself as the organizing force in their creation.

"So great is the artist's interest in this draughtsmanship that he refuses other qualities consistently in order to exploit it. The psychological implications of the scene are almost ignored. . . . The more our pictures are studied the more they reveal the essential graphic ingenuity of the artist, Cranach's penchant being for 'linear devices'."

Enframed against a leafy dark green background, the figures are sharply silhouetted. Adding to the relief values of the composition is a vividly lighted sky. "The color of the panels is reserved, but their untouched state allows us to see them much as Cranach left them. Where many of his pictures have gone drab and opaque, the picture of Eve in particular has freshness and delicacy, not only in the warm ivory and rose of the face but throughout the girlish figure where the modeling is delicately shadowed with light tans and grays. By comparison Adam's redder and darker flesh reduces the contrast in tone between this area and the background, giving his figure a flatter effect."

Contrasting tones in the figure of Eve create a luminosity more suggestive of painting in the Netherlands than in his native Germany. This quality may have been induced as a result of a year's journey there in 1509. He admired the Flemish landscapes and atmospheric treatment, but did not adopt the meticulous manner of the school. Other passages in Cranach's painting suggest the Paduan school. He was definitely influenced by Dürer, who transmitted the Renaissance spirit of Italy to German art.

Helping Men

[Continued from page 4]

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If you live outside of New York, write to your own prison authorities and ask them if they want art books to aid them in the training of the men in their care. If there is no favorable response, send what you have to Warden Lawes for use in the state of New York.

What better influence than art?

Why Not Weave?

Again France points the way for America, if America really wants to do things for American art instead of putting a few worthy, and a larger number of unworthy, American artists to work.

On page 8 of this number of *The Art Digest* will be found an account of the exhibition of tapestries manufactured by the French government at the historic looms of Aubusson and Beauvais after cartoons by French modernists. The perfection of these creations, their faithfulness of representation and the beauty of their coloring has created a stir in New York, where they are shown at the Bignou Galleries.

Why cannot America establish its own government tapestry manufactories and reproduce the works of American artists, thereby adding to the nation's art heritage?

In any such undertaking, the French scheme should be followed only in part. So meticulous is the care bestowed by the French weavers—it takes one craftsman a year to produce a square meter of textile—that the cost of these tapestries is actually higher than that of the original work of the artists. The thing that is needed in America is weaving in which the machine is freely but perfectly employed, so that the product may be available to art lovers with modest purses.

America practically has no tapestry industry, when real art is considered. But it could have, and an immense one. Think what magnificent decorations, to fit any taste, could be made from pictures by such painters as Arthur B. Davis, Maurice Prendergast, Eugene Higgins, Leon Kroll, Daniel Garber, Max Weber, John Carroll, Georgia O'Keeffe, Henry McFee, John Marin, Peter Blume and Arthur Dove.

Let the government do this work if it really wants to promote art and art appreciation.

Another Side of Adolf Hitler

Seven water colors painted by Adolf Hitler during the World War were exhibited in a class "shrine" at the Wuerttemberg State Library, according to the *New York Herald Tribune*. The paintings depict houses and churches ruined by gunfire, and are signed "A. Hitler."

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Couse Dies

E. Irving Couse, painter of Indian and Southwestern canvases and one of the founders of the Taos, N. M., artists' colony, died in Albuquerque on April 25, at 69. His passing leaves a break in the ranks of American painters that will not soon be filled. One of the most beloved characters in Southwestern art circles, Mr. Couse was noted for his open-hearted hospitality; an afternoon spent on his wide, cool veranda looking up majestic Taos Valley toward the Sangre de Christo Mountains and listening to the veteran talk of art, his fellow painters, the West and his student days in Paris was long to be remembered.

Beginning his successful exhibition career at the Salmagundi Club in 1900, Mr. Couse, an associate of the National Academy, won many prizes and saw much of his work acquired by leading museums and collectors. His list of prize awards includes many of the most coveted honors—the Altman prize, the Lippincott, the Carnegie, the Hallgarten, the Proctor, the Osborne, and the Isidor Gold Medal.

The Metropolitan Museum possesses three Couse paintings, "A Vision of the Past," "The Water Shrine" and "Making Medicine." His "Elkfoot" hangs in the National Gallery in Washington and "The Forest Camp" and "Indian Love Song" are in the Brooklyn Museum. "The Song of the Flute" is in the National Arts Club and "The Tom-Tom Club" hangs in the Lotos Club, New York. Other institutions possessing his paintings are: the Dallas Museum, Smith College, Detroit Institute of Arts, Fort Worth Museum, Montclair Art Museum, Butler Art Institute, Toledo Museum, Cleveland Museum, Milwaukee Art Institute, San Diego Gallery of Fine Arts, Nashville Museum, Santa Barbara Museum and St. Paul Museum.

Aquarelle Annual

The ever-increasing interest in water color made the 47th Annual Exhibition of the New York Water Color Club an event in the April art calendar. At the galleries of the American Fine Arts Society, 478 aquarelles and pastels were displayed with 14 sculptures, selected from more than 1,500 entries. Paintings especially adaptable to home surroundings were featured. No awards were made.

"All in all," wrote Edward Alden Jewell in the *New York Times*, "it is a meritorious show, this 47th annual; sound rather than profound, at most times; going soft in spots, but promptly regaining its stride of practiced competence; a show well spiced with virtuosity, and touched at intervals with a flash of something akin to genius." Royal Cortissoz, of the *Herald Tribune*, felt that the organization had made better shows than this one. "The general effect may be pleasantly light and springlike but out of the nearly five hundred pictures displayed there are too few which evoke appreciation through the original character for which one is always searching on these occasions."

In so large an exhibition individual analysis and comment is virtually impossible. Mr. Jewell singled out for mention water colors by Kraemer Kittredge, Paul Gill, A. Lassell Ripley, Jane Dimond, John Costigan and others. To Mr. Cortissoz significant contributions included entries by A. Sheldon Pennoyer, B. Cory Kilvert, Gordon W. Colton, L. N. Grace, George W. Dawson, H. M. Rosenberg, Harrison Cady, Gertrude Schweitzer, Kenneth Crook, Gordon Grant, Alphaeus Cole, Kenneth How and Anna Fisher. Memorial exhibitions were given Childe Hassam, Lucille Douglas, A. Conway Peyton and Will King.

Louisiana Girl Paints Notables of the South

Interesting persons are mainly the subjects in Rita Hovey-King's first New York exhibition of portraits at the Montross Gallery, until May 9. Leading the list of celebrities painted by this 24-year-old artist from New Orleans is Rear Admiral Byrd, who never would sit for anyone before. He is shown in uniform against a background of ice with a pipe in his hand. Two other notables are Jacques Wolfe, composer of "Glory Road" and "Shortnin' Bread," and Roark Bradford, who rocketed to fame with his first book, "Ol' Man Adam and His Chillun." Since then his Negro tales have made him a much-loved American author, especially the tall stories of John Henry, the Black River Giant, who weighed 40 pounds at birth and caused the river to flow backward when he was born. This exaggerated character had powers of voodoo magic, the strength of Samson and the distinction of being a "blue-gummed Nigger." At present Jacques Wolfe is working with Bradford on an operatic version of "John Henry."

Coming from New Orleans, Miss Hovey-King could not miss doing a portrait of the late Huey P. Long. She had hardly finished the portrait when death caught up with the senator. In it she shows the politician expounding his doctrine of "every man a king." It was hard, the artist explains, not to fall under the spell of this man. When he spoke he had a certain magnetism, a sweeping charm and a keen sense of humor.

Other well-known men whose portraits are on view are Rear Admiral Yates Stirling, Jr., Justice A. T. Higgins of the Louisiana Supreme Court, Meigs O. Frost, New York *Times* foreign correspondent and winner of the Pulitzer award for journalism, and



Jacques Wolfe, Composer of "Glory Road," by Rita Hovey-King.

Herschel V. Williams, radio dramatist, who is author and director of "Roses and Drums," and the director of Sigmund Romberg's "Studio Party."

Character studies also form a large part of the artist's exhibition. In these she displays a roguish sense of humor as well as a penetrating analysis of human nature. One of the best is a sketch of her father.



"Some artists like the glamour of foreign colors . . . however, I have several paintings done in 1893, with Devoo colors, still in excellent condition. Some done later with a celebrated foreign paint have gone quite to pieces."—George Ames Aldrich.

THE WORK OF GEORGE AMES ALDRICH is as well known in European art centers as to critics in America. When Mr. Aldrich compares the paints he uses in America to those he used abroad he knows whereof he speaks. So we reprint above his timely and money-saving comment.



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Artist's Materials

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"Queen Mary," a Floating Gallery of Art



Dame Laura Knight Working On a Painting for One of the Private Dining Salons of the "Queen Mary."

The new superliner, "Queen Mary," which will shortly make her maiden voyage to America, has been described as a floating gallery of modern British art—and with good reason. Thirty British painters, sculptors and wood carvers, with the younger school predominating, were commissioned to decorate the public rooms and corridors of the great ship. The harmony between setting and subject which these artists have achieved may hold a valuable lesson for the directors of the Federal Government's hundreds of public art projects, increasingly plagued as they are by the ugly charge of favoritism, communism and red-baiting.

The Cunard White Star has incorporated solid British tradition with modern art in the "Queen Mary" decorations. Modern but not modernistic was the objective, for the furnishings of a great ship must wear well. So the "Queen Mary's" decorations were designed to carry out the fundamental ideas of the ship—with a not too great swing from the traditional past. A large proportion of ocean travelers

are American. To approach the art problem sensibly, the ship building officials selected an international committee on which America was represented. Final selection brought out a list in which the younger school of British artists far outnumbers the "well-knowns."

Of the thirty artists engaged to decorate the 25 public rooms aboard the ship, one in particular will be remembered by Americans. Dame Laura Knight is represented in the Carnegie Institute and the Chicago Art Institute. In 1922 she visited America as the first woman member on a Carnegie International jury. Sketches which she made while living with a circus troupe have become paintings for one of the four private dining halls aboard the "Queen Mary."

Some of the other decorations will perhaps be more in evidence, such as the 1,000 square feet of circus and theatrical studies by Doris Zinkeisen in the veranda grill, and the blithe fantasy paintings by her sister, Anna, in the main ballroom. Three other well known artists, McDonald Gill, Walter Gilbert and Bainbridge Copnall, contribute the paintings and carved panels on the great dining hall on "C" deck. Lady Hilton Young executed a fine medallion portrait of Queen Mary, centered in a large wood panel at the head of the main stairway.

In the cabin forward lounge a painting by A. R. Thompson recalls some of the revelries in Trafalgar Square celebrating the jubilee of George V and Queen Mary. Niches and panels of sparkling glass and metal by Jan

Pictures That Sing

The International Exhibition of Water Colors, at the Art Institute of Chicago until May 10, was given an editorial bouquet by the *Chicago Tribune*. "A visitor to the International Water Color show can hardly fail to be struck with the fact that the medium is congenial to American artists. They use it naturally and easily. When they work in water colors they see with a fresh eye and paint confidently, and even boldly. In this show the Americans must stand comparison with highly competent men from abroad. In that competition our painters more than hold their own."

"When American artists work in oils many, and probably most of them, become self-conscious. They are obsessed with vocabulary and tricks of style. In the water color show the American artists display none of these gaucheries and timidities. They know what they want to paint and how to produce the effect they seek. Their work is fresh, vigorous and enormously competent technically. Composition is bold and colors fresh. Shows of American oil paintings are commonly depressing because much of the product looks prison-made. In contrast these water colors sing."

Juta, a talented young South African, are also in this room. George Ramon, a naturalized Hungarian, has done a gay background of games for the children's playroom on the promenade deck. Canvases of Noah's Ark and animals in the tourist playroom are the work of Herry Perry.

From the colorist, Duncan Grant, came two decorative panels and a large painting in the main lounge. The long gallery, a link to the smoking room, has a robust painting of the Sussex countryside by Bertram Nicholls, president of the Royal Society of British Artists. Here also is a harmonizing study by Algernon Newton. Flanking the fireplace in the smoking room are two carved screens, the work of James Woodford. Two huge panels were assigned to the British surrealist, Edward Wadsworth.

A Virgin and Child painting in the cabin drawing room, which is convertible into a chapel for Catholic church services, is from the brush of Kenneth Shoesmith, a former officer in the British Mercantile Marine.

In planning the huge task of decoration, the Ship Building Committee called on Benjamin Wistar Morris, American architect, to serve with the British firm of Mewes and Davis as joint architects of the main public rooms and corridors. In 1934-35 Mr. Morris made three trips to England, and paid numerous visits to London galleries to widen his acquaintance with the British art world. In the course of his duties he conferred principally with Kenneth Clark, director of the National Gallery; Guy Worum, architect of the new home of the Royal Institute of British Architects; Dudley Tooth, of the Ship Building Committee; and Frank Pick, head of the British Council of Art in Industry.

The "Queen Mary" will leave Southampton May 27, and will arrive in New York June 1.



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Among the Print Makers, Old and Modern

A \$50,000 Print

One of the rarest gems of graphic art, a drypoint by Rembrandt valued at \$50,000, is now on exhibition in New York, at the galleries of M. A. McDonald. The print is a superb impression of Arnold Tholinx, inspector of the Medical College in Amsterdam in 1656 when the plate was etched. There are only four impressions in this state known. Of the other three, one is in the British Museum, one in the Morgan Library Collection, and another, once in the collection of Baron Edmund Rothschild, is now treasured in the Bibliothèque Nationale, Paris.

The McDonald impression, which is reproduced on the cover of this issue of THE ART DIGEST, came from England from the collection of Edmund Rudge, who died in 1846. It is not only rarity that gives this print its fabulous price. Its pristine condition is an important governing factor in that almost breath-taking valuation. Only hands that loved it and realized its importance have touched this bit of paper since the needle of the master transmuted it into one of the world's great works of art, 280 years ago. Today it sparkles with a freshness almost as brilliant as the day it left Rembrandt's press. That is why it is called the "world's highest priced print."

In 1925, when the print came up for auction at Sotheby's in London, Mr. McDonald made a special trip abroad to obtain it. After a spirited contest he succeeded in getting it for 3,600 guineas (approximately \$18,000). It had rested in a bank vault for close to 90 years. On his return to New York Mr. McDonald sold it, and now, through inevitable circumstances it has again been placed in his hands to be disposed of for a price of \$50,000. "This apparently," says the New York Sun, "marks the highest point yet attained in print values, though an impression of Rembrandt's Burgomaster Six once sold for about \$40,000 in Amsterdam."

The second state of this print has been sold at auction four times since the 1860's in the Hume sale, 1876, when an impression was purchased by Holford; in the Didot sale in 1877 (a poor impression); in the Duke of Buccleuch sale, 1887; and in the Holford sale, 1893, (the old Hume impression which is now in the Dutuit Collection in the Petit Palais, Paris).

Great print authorities have commented on the first state impression that is now on view at the McDonald Galleries.

Hind: "Apart from the excessive rarity of the early state (known to be in only two collections), early impressions of this plate are of the utmost comparative value, because of the strength of the burr. One detail of effect is seen in the ragged and divided beard, which becomes squarer and more regular in appearance as the burr is worn down. There is a picture, dated 1656, of the same sitter, in the collection of Mme. André Jacquemart, Paris."

Holmes: "Here he hits the mean between the two ideals—the structure and the atmosphere—with a certainty that gives the perfect print the quality of an elaborate painting without any sacrifice of the quality proper to engravings."

Robins: "No finer pure drypoint is there than this one, in which profoundly realized character and structure are expressed with a power that is beyond any master before Rembrandt or since. It is a supreme achievement."

"Old-Fashioned" Print Wins in Philadelphia



"Steamboat at the Landing." An Etching by Ralph Fletcher Seymour. Awarded Charles M. Lea Prize.

Ralph Fletcher Seymour was awarded the Charles M. Lea prize at the Philadelphia Print Club's 13th annual exhibition of American etching, which will remain on view until May 2. His print, entitled "Steamboat at the Landing," shows a seated girl gazing out of a half-curtained window toward the river craft in the distance. "It is the sort of print," says C. H. Bonte in the Philadelphia Inquirer, "that the moderns will call old-fashioned, and it is indeed true that the technique of an older day, involving much more cross-hatching than is customary in such work now, is strongly in evidence. The picture, however, has many merits which impelled the jury toward its decision."

Honorable mentions were awarded to Samuel Chamberlain for "Summer Street, Marblehead," which "embodies the veritable essence of an elm-shaded New England thoroughfare, flanked by rare old dwellings," and to Isabelle Lazarus Miller for "Eleventh and Erie," showing the annual temporary abiding place of the circus when it comes to town. "In this," writes Mr. Bonte, "one sees the main tent entrance, embellished with a wealth of signs, this lettering in itself forming a conspicuous and agreeable part of the composition."

There are 137 prints by 92 artists in the exhibition.

Elisabeth Luther Cary, art critic of the New York Times, visited Philadelphia with high hopes for the Print Club's annual and found

Washington's Independent Show

Artists of Greater Washington opened their annual Independent Art Exhibition on April 20 in eight department store galleries. Sponsored by the District of Columbia Federation of Women's Clubs and the Washington Post, the event enables local artists to display their work in all media.

Mrs. Samuel A. Swiggett, who conceived the idea of the exhibition and, as fine arts chairman of the Federation, has been instrumental in carrying out the plans, is encouraged by the "increased value" of the work in this year's displays. Participants in 1935 received more than \$3,500 in sales and prizes.

that those hopes "proved to have been well founded."

Miss Cary said: "Exhibition of American etchings in the dear dead days, which on a few counts are quite blessedly beyond recall, almost invariably brought to the searching-and-not-finding mind the pleasant Gallic phrase to the effect that the more things change, the more they are the same thing. That at least has changed."

"An exhibition of etchings in Philadelphia is not the same as one in New York, Boston or Chicago. Provided, that is, that you keep your statement within reasonable limits. If the club or association is confining its show to work done during the past year, there certainly must be a number of outstanding prints that are seen in other exhibitions. But these are in a small minority. The general effect to the visitor from another city is one of freshness. That is why I went so hopefully to see the exhibition of American etchings by the Print Club of Philadelphia."

After commenting on the rapid and numerically considerable growth of the aquatint in these shows, Miss Cary concludes by calling the annual "an exhibition that lifts you up to great enjoyment and then brings you down to a moderate level of every-day interest."

ETCHINGS DRAWINGS ENGRAVINGS OLD & MODERN

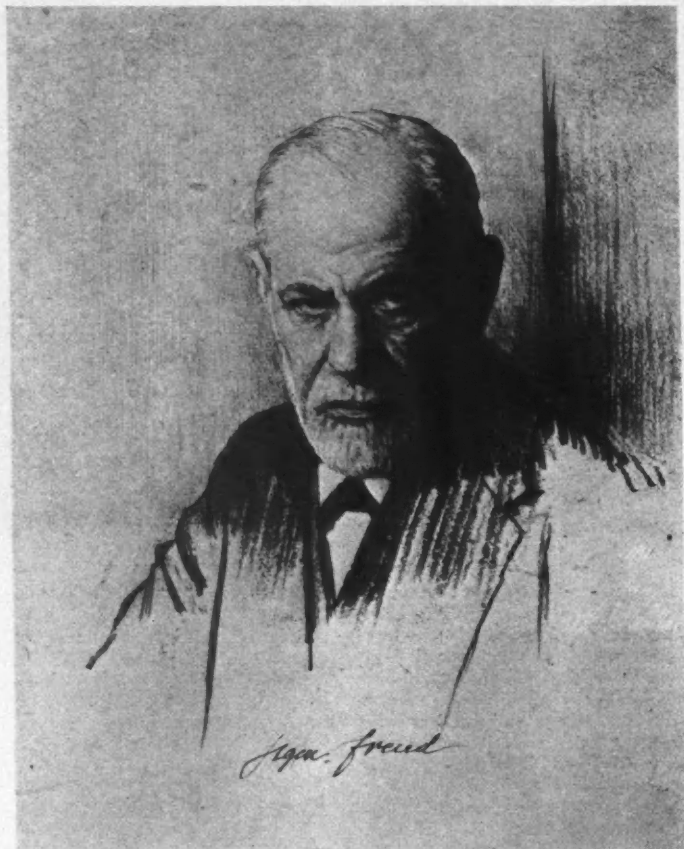
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Among the Print Makers, Old and Modern

Schmutzer Etched Regal Plates 3 by 4 Feet



"Dr. Sigmund Freud." An Etching by Ferdinand Schmutzer.

The work of Ferdinand Schmutzer, one of the leading portrait etchers of the 20th century, who died in 1928, will be shown for the first time in America at the Kleemann Galleries, New York, from May 4 to 30. The 80 etchings and drawings were acquired from his widow after the large exhibition held in Reichenberg, Austria, in 1935. Most of the collection includes the portraits, landscapes and figure etchings, as shown in the catalogue, "The Etched Work of Ferdinand Schmutzer from 1896-1921" by Arpad Weixlgartner. A few of the plates to be exhibited, however, were done after 1921.

Proof of Schmutzer's high standing is best evidenced by the fact that, although an Austrian, he was chosen in 1912 by the Berlin Association of Historical Art to do a portrait of Kaiser Wilhelm II to be used in a celebration marking the 25th anniversary of his reign. As the Kaiser's official etched portrait, it was widely distributed among Germans. Other famous persons etched by Schmutzer were Archduke Ferdinand, Professor Albert Einstein and Dr. Sigmund Freud. Many portraits of prominent musicians will be on view, including the cellist, Pablo Casals, Professor Josef Joachim of the Joachim Quartet, as well as the quartet; Dr. Richard Strauss, Karl Goldmark, and Hugo Wolf, composers; Felix Weingartner leading a rehearsal of the Vienna Philharmonic.

Schmutzer's father was a noted sculptor of animal subjects, so Ferdinand began the study of art at an early age. He worked at paint-

ing first, but in 1896, with the production of his first etching, he entered the field in which he was to become famous. He was popular with German and Austrian royalty, and frequently joined Prince Rupprecht of Bavaria in his boar hunting expeditions at Spessart, near Heidelberg. The Kaiser invited him to stay at the Schloss in Wilhelmshöhe while working on the anniversary portrait, and gave him the highest honor to which an artist in Germany could aspire, the Order of the Red Eagle. While still at work on the etchings of Ferdinand of Austria, word came to him of the Archduke's assassination, which was to plunge the world into war. Schmutzer promptly dropped work on the portrait, unwilling to finish it without further sittings, and gave the plate to the State Printing Office. He himself never pulled a proof from the plate.

A robust man, Schmutzer had extraordinary manual dexterity. He was capable of making anything with his hands, from a wood carving to a house key. According to authorities, he is the only etcher who has ever accomplished the feat of making plates three by four feet in size. The largest plates of Frank Brangwyn, who also made plates of unusual size, are about one third as large. Many of Schmutzer's most admired works are of these exceptional dimensions, and several will be included in his first American showing. He built a special studio outside of his Vienna home to house the enormous press necessary to print these plates.

Field Portfolio

The Hamilton Easter Field Art Foundation has selected for its 1936 Print Club tokens work by three prominent American print-makers—Ernest Fiene, "Snow in New England," a lithograph; Emil Ganso, "Model Resting," an etching; and Yasuo Kuniyoshi, "Cafe," a lithograph.

These prints, each limited to an edition of 100, were made especially for the Foundation and can be obtained only by becoming a patron or associate member. Patrons, who pay \$5, are entitled to their choice of any one of the three; associate members, who pay \$15, will receive all three.

As in the past funds obtained from subscriptions to the Print Club will be used to purchase the art of living American artists. The Foundation at present has a collection of 34 works, now being exhibited in museums throughout the country. The collection, which has been traveling almost two years, will, on its return to New York, be presented to a museum selected by the Foundation with the proviso that the museum purchase at least \$10,000 worth of work by living American artists within ten years after receiving the collection. Several museums have already made application.

The Foundation's officers are: Robert Laurent, president; Wood Gaylor, vice-president; Yasuo Kuniyoshi, corresponding secretary; Stefan Hirsch, recording secretary. The address is 106 Columbia Heights, Brooklyn, New York.

Currier and Ives Print Auction

Currier and Ives lithographs and other early American prints will be sold at the Plaza Art Galleries, New York, the evening of May 7. It is a collection that contains a large number of rare and desirable subjects in the large folios, many of the prints being in "mint condition."

A feature is a large folio print, "American Hunting Scene—A Good Chance," which was painted by A. F. Tait and shows the artist in a canoe on Saranac Lake. The catalogue states that this print is considered by many connoisseurs the finest and most attractive of all the Currier and Ives sporting subjects. In the same group is a superb impression, in the very rare first state, of the famous "Cares of a Family." One of the outstanding items among the rural scenes is "Early Winter," a medium folio, considered the most desirable and scarcest of the Winter Scenes. Another item which is in demand is the set, "American Homestead—Spring, Summer, Autumn and Winter," in fine condition.

"Central Park—The Drive," is not only rare but is one of the most charming of the New York City views.

BUYERS' GUIDE TO ARTISTS' MATERIALS

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The News and Opinion of Books on Art

The Book of Vollard and His Canny Flair for Modern Painting

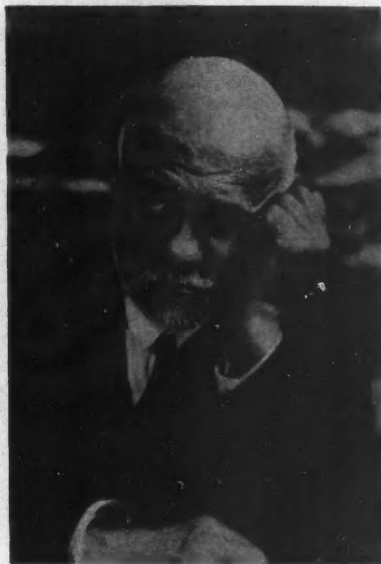
Ambroise Vollard's "Recollections of a Picture Dealer" broadens the literature on the School of Paris and the personalities who formed the art taste of the present generation. While this is an autobiography, Vollard's own story is a counterpoint to the portraits, the anecdotes of the collectors with whom he deals and the dramatic situations in which he figures. The memoirs are published for the first time in any language, adding an important link to the story of modern art (Boston; Little, Brown & Co.; 34 ill., 326 pps.; \$4.50).

Possessing an instinct for collecting which dates from his childhood on the island of La Réunion, Vollard developed an especial interest in pictures during his student days in Paris. Between lectures on law he went to the Louvre to see a popular picture, "and was so slenderly impressed," he writes, "that I decided for the future not to judge pictures solely by the fame of their authors, but to rely more on my own taste." Later, having attached himself to a picture dealer who decried the Impressionists, Vollard was emboldened to champion them in a gallery of his own. From humble beginnings in a garret in Montmartre, his shrewd selections and opportune sales promoted him in 1893 to an establishment in the rue de La Fayette, galleries which became a mecca for art personages from all over the world.

Vollard, whom Harry Salpeter, reviewing the book in the *New York Times*, terms "the impresario of the Impressionists," candidly reports his adventures. Sniffing the currents in public taste, his ingenuity enabled him to offer works to meet the demands of the moment. "Not that this book hasn't its share of buying cheap and selling dear," Salpeter says, "of sharp bargains driven, of cunning and guile used to outwit competitors and cheat the ignorant of their precious cargoes of art, of caveat emptor sales and purchases and of bitter bitten and cheater cheated." But the author is generous in reporting his contacts with the artists themselves, their informal conversations, their estimates of each other, anecdotes of prominent collectors, thrilling tales of the precarious profession in which he plays so important a role.

While Durand-Ruel first perceived the merit in the non-academic works of late 19th century artists who are now "fixed stars in the firmament of art," Vollard was a close second, adding his own champions to the galaxy. His memoirs round out his earlier volumes which revealed Cézanne and Renoir to the reading public. Vollard spares neither himself nor artist nor collector in his annals, a fact which adds importance to his revelations. There are passages which are eloquent of French wit and frankness which will not please the puritans.

Through the pages of "Recollections" are tales of Van Gogh, Renoir, Cézanne, Degas, Gauguin, Rodin, Maillol, Picasso, Monet,



Ambroise Vollard. Photo by Bonney.



"Portrait of Vollard," by Picasso.

Cassatt, Whistler, Rouault, Meissonier and many others. These are intimate glimpses of artists as they dropped into the galleries in the rue de La Fayette, or as Vollard encountered them in their studios, at the cafes, on the streets or ferreted them out for his own purposes.

Vollard tells, too, of his "cellar," his dining room below the galleries, where he played host to innumerable artists, collectors and people of prominence who welcomed an opportunity to participate in his widely celebrated salon and to taste his special dishes. Another chapter Vollard entitles "My Portraits," telling of his experiences while sitting to Cézanne, Picasso, Renoir, Bonnard and others. Characteristic of Cézanne is his admonition: "Sit like an apple; whoever saw an apple fidgeting?" And, continues Vollard, "about a hundred sittings had to be endured before Cézanne could even announce to me,

with satisfaction, 'I haven't done so badly with the front of your shirt.'"

Picasso's cubistic portrait, now in the Moscow Museum, excited considerable comment. "Of course, when they saw this picture, even people who considered themselves connoisseurs indulged in the facile pleasantry of asking what it was meant for. But the son of one of my friends, a boy of four, standing in front of the picture, put a finger on it and said without hesitation: 'That's Voyard.'"

During war times and subsequently, the trend toward speculation supersedes, perhaps, intrinsic artistic concerns, for Vollard closes his memoirs on a note of reluctance at the passing of the true amateur. All in all, the "Recollections" offer to the reader insight into the machinations of the art dealer, and an opportunity to renew and deepen acquaintance with important personalities in the art world.

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Boston Sees Gauguin Show

Boston will be the next city to see the important Gauguin exhibition which closed at the Wildenstein Galleries in New York on April 18, after an attendance of 11,500. The Fogg Museum at Harvard, where the collection will be on display until May 21, was one of ten public galleries to ask for the exhibition.

A Review of the Field in Art Education

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For Art Education

The formation of the National Association for Art Education, an organization designed to develop and co-ordinate art education in public, parochial, private and professional schools, colleges and universities throughout the country, has just been announced. The new association will have as affiliates the Eastern Arts, the Pacific Arts, the Southeastern Arts and the Western Arts Associations. Raymond P. Ensign, secretary of the Eastern Arts Association and former dean of the Newark School of Fine and Industrial Arts, has been elected executive director. Headquarters will be at 333 East 43rd Street, New York.

Dr. Royal B. Farnum, director of the Rhode Island School of Design, is the president; Alfred G. Pelikan, director of the Milwaukee Art Institute, and Elizabeth Wells Robertson, director of art education, Chicago Board of Education, the vice-presidents; Forest Grant, director of art in the New York City public schools, secretary; and James C. Boudreau, director of Fine and Applied Arts at Pratt Institute, the treasurer.

Other members of the new association's Board of Governors, representing all sections of the nation, are: Helen E. Cleaves, director of art in the Boston public schools; George S. Dutch, director of fine arts at Peabody College; Otto Ege, head of the teacher training department at the Cleveland School of Art; C. Valentine Kirby, director of art education for Pennsylvania; Walter H. Klar, supervisor of fine and industrial arts in the Springfield (Mass.) public schools; Clara R. Reynolds, director of art in the Seattle public schools; Lillian Weyl, director of art in the Kansas City public schools; and Leon L. Winslow, director of art in the Baltimore public schools.

While not overlooking the fine arts and the development of artistic ability in that professional field, the underlying purpose of the association will be to enhance appreciation of art and to develop taste "which will make the average citizen recognize good design and color" in the things that he uses in his everyday life. Also the organization will build a background of awareness of the importance of art as a fundamental part of the school curriculum throughout the entire school course. A direct way to bring this about, according to a plan submitted to the association by Margery Currey and Ralph M. Prouty, is to encourage adult amateur participation in creative art expression by presenting art as an inviting and entertaining realm open to all. It is recognized that participation in any creative activity fosters a real understanding and

appreciation of that means of expression.

The association will aid in the development of activities of special groups in art education and help sectional associations financially. It will attempt to "sell" art education to every school superintendent in the country. High school students interested in art as a career will be assisted and advised as to the selection of the right art school. Another aim, according to Richard Tompkins in the New York Times, is to "work for the improvement of professional art standards and the improvement of teacher training programs in the field of art."

Through all these means art will be presented to the public as something alive, vibrant, compelling, inviting. This will appeal not only to the public in general, but to art teachers themselves, stimulating in them a new interest in their work. The position of the art teacher in the community will be built up and dignified. The lay public will get a sense of the everyday importance of art, through publicity and through whatever actual participation in creative expression that is brought about. Thus art in the schools, the art department, and the art teacher will have support and continued maintenance on a high level of appreciation, and "there will be a new *esprit de corps* in the teacher body."

The educators who organized the association have long recognized the necessity in America for more general art education, similar to that in England, where it has had a bearing on the manufacture of commercial products and the development of trade. "When one thoughtfully considers," says Dr. Farnum, "the inadequacy of the average shopper's knowledge of the aesthetic characteristics of his purchase; when one contemplates the almost complete art ignorance of the average salesman behind a counter which is literally loaded with colorful, carefully designed and pleasingly displayed products; and when one thinks of the time, the effort, the thought, the money and the art that are put into every manufactured object, can it be otherwise than practical common sense to expect that schools of today should treat art in education as we have so long treated reading and writing and arithmetic?"

Success of the association's program will greatly improve the much maligned "American taste" and should make the nation truly art-minded—a more beautiful and pleasant place in which to live.

Must the Muse Walk?

"In the Spring," said Mr. P. Lapis Lazuli, the painter man, "the artist's fancy heavily turns to lack of carfare."

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A Review of the Field in Art Education

High School Students Turn Functionalist



"Study of Trees and Houses." A Water Color by Elizabeth White, Winner of Scholarship at Rhode Island School of Design.

The 1936 International Scholastic Art Exhibit, held in the Fine Arts Galleries of Carnegie Institute, contained more than 1,000 pieces, representing the efforts of high school students of seven countries—France, Austria, Germany, Denmark, Russia, Belgium, Canada and the United States. All of the American pieces were selected from the twelfth annual competition of creative work by high school students, sponsored by *Scholastic*, national high school weekly, with the co-operation of 3,000 high schools. The work of several hundred prize winners and twenty who were granted scholarships to art schools are included.

In its ninth year, the exhibit reflects the trend in education toward functional training through a steadily widening number of participants. According to C. Valentine Kirby, chairman of the jury and director of art education for the Commonwealth of Pennsylvania, there are 300 occupations in which the skill developed by these high school artists will prove useful.

"In addition to the vocational significance," says Maurice R. Robinson, editor of *Scholastic*, "the collection of this work brings to a sharp focus the diffuse cultural development of American youth. It is evident, particularly

in pictorial work, that young artists today are using their skills principally to appraise the life which goes on about them. Instead of copying the work of others, instead of directing their attention toward distant, imaginary or picturesque scenes, many of the students are analyzing the commonplace aspects of their daily lives."

After Pittsburgh, the show will proceed in May to the Art Institute of Chicago. Later it will be shown in Philadelphia, New York and Washington. Thereafter, under the joint sponsorship of *Scholastic* and the American Federation of Arts, it will be divided into several sections for smaller galleries.

Art scholarships at the following schools were awarded to students:

Art Institute of Chicago, Arthur B. Long; Pratt Institute, Harriette Ivey; Carnegie Institute, James R. Bingham; Vesper George School of Art, Cullen Rappaport; Moore Institute, Marian Cortner; New York School of Fine and Applied Arts, James Woodward; Rudolph Schaeffer School of Design, Thurman Hewitt; Columbus School of Art, Donald E. Carter; Dayton Art Institute, Sidney Simon; Art School of Detroit Society of Arts and Crafts, Harry Bertola; Rhode Island School of Design, Dorothy R. Hood and Elizabeth S. White; Minneapolis School of Art, Barnet Bethel; California School of Arts and Crafts, Del Potter and Irwin Caplan; Berkshire Summer School of Art, Estu Markowitz; Cleveland School of Art, Marco DeMarco, Charles B. Smeyl, Doris Masteller and Cyril Gonsorcik.

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Price Answers

[An answer to Andrew Dasburg's article in support of the rental policy of the American Society of Painters, Sculptors and Gravers, printed in the 1st April issue of THE ART DIGEST under the title "The Artist Comes of Age," has been written by Frederic Newlin Price, director of the Ferargil Galleries and author of numerous volumes on American art and artists. Mr. Price gives a dealer's view of the controversy.]

By FREDERIC NEWLIN PRICE

It is good to think art has become of age as Mr. Dasburg puts it in an eloquent treatise on "Rental of Paintings." All people interested in art want the American artist paid, by rental of his work or purchase. One might as well ask the great musician to pay you to listen, but let us be practical.

I.—Museum directors are indicted and yet not one of them has the power to alter the routine; no power to raise money, charge admission to the shows, appropriate funds, etc. In many cases among the few museums really interested in American art the very museums barely exist.

II.—Dealers are indicted, they have grown fat and rich at the expense of American artists. In a position to know conditions, I can say that few galleries of American art make any profit. In order to show contemporary art one sells old masters and the profit allows him to continue showing living artists' work, to sell which he competes with almost all other American artists and professionals of the art world. Look up the income tax returns, we do not work for profit.

III.—The museums were not made by the artist. In the main they arose through the work of art dealers and their wealthy clientele, socially ambitious.

IV.—The artist chooses his career. It is one of liberty, freedom to work. It is not for him to make money, make the museum, but rather to make beauty, so splendid that all the world will want to know that work, make friends with it.

V.—Today the government is making a great step forward in the building of culture in art and music and drama and the small funds needed by the artist may come via this avenue. Instead of battle let us have enthusiasm and fellowship in achievement of fine art without service of orators.

Art is the spiritual organ of our lives, the present participle of the verb "to be", "exist", "live" and now when all things are in evolution for a happier state, money and strife will not win. Give America a chance to like art.

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THE ART DIGEST
[THE ART SCHOOL DIRECTORY]

stop knifing your fellow artist, stop telling the layman he never could understand. Stop knocking your fellow dealer. Build, don't destroy!

American art is good, not expensive. The price of one "Titian" would buy a carload. Despair not, for time was when the women of this land could not afford to wear a cloak without a Paris label. Now it does not matter much, and the same is true of art. The American artist must learn that a watercolor does not have to be a yard square nor an oil painting exactly 25" x 30", but both must be of color, seductive, with line and structure dynamic.

In the building is a "front" for our art. Everywhere I see packers, dealers, artists, collectors, museums doing things to help, things never mentioned, bills cancelled, shows given, etc. Let us get *esprit de corps* in this army. Money is not everything. To me just knowing folks in life, folks that like to work with you, talk and build with you and sometimes smile back at you, when some canvas turns out a success.

Commend to your fellow artists the advice to paint less wall paper; water colors today come in square yard proportions, white mats so large no one could hang them except as an overmantel. Make them like a jewel, large or small, not just area. In the oils much the same splashing, charging character exists. Make them so people will want to look at them, beautiful in line and color and decorative, modern or old hat, but decorative, to build a bright interior and be well liked by their new owners.

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New York Criticism

[Continued from page 15]

is a former scholarship winner at the National Academy of Design and a member of the Tiffany Foundation. In the judgment of Howard Devree of the *Times*, Kozlow makes "an auspicious debut."

"There is some warm and sensitive painting in his impressionist landscapes, and an easy, balanced sense of space," says Devree. "In still life there is a tendency to sag into deadening backgrounds and compositions lacking vitality. Mr. Kozlow is unquestionably a talented young artist with possibilities, provided he can circumnavigate the too obviously pleasing."

She Dances Into Art

Eugenie Schein, dancing instructor at Hunter College, held her first exhibition at the Midtown Galleries, consisting of water colors of England, the Riviera and Mallorca. Her work, according to Royal Cortissoz in the *Herald Tribune*, showed "delicate spontaneity and fresh feeling in color. . . . A cultivated

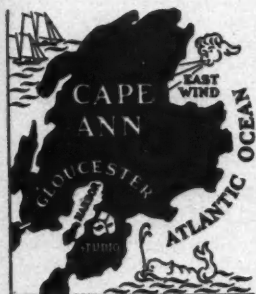
point of view also shows in the drawing and arrangement of several dance compositions." "In her mountain views," commented Jerome Klein in the *Post*, "Miss Schein effectively combines the virtues of the impression with those of solidly constructed form. There are also some witty glimpses of London and other places."

Malcolm Vaughan in the *American* discovered a variety of tricks that she had picked up "from other painters, both here and abroad. Yet her touch, which is her own, especially in the drawing, is always delicate and discriminating. She has a talent for emotional expression of which she seems as yet unaware. To bring it to fulfillment she must dig deep within herself for her native character, and give herself much technical discipline. Up to now, she is inclined to rest on the effects of grace she accomplishes."

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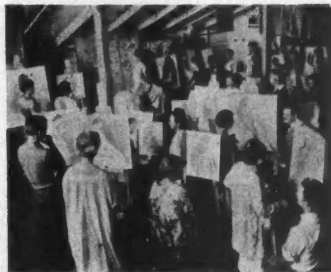
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Misapplied Relief?

[Continued from page 12]

the art of France, Czechoslovakia, 'the ever-green Old Masters.' The public does not avoid errors instinctively. And there are no great champions for local, state and national art.

What could have been done?

All artists, no matter where and of what profession, have done something in their careers worth while, that they are proud of, and that means a quota to their careers, as well as to the general progress of humanity. In the case of a painter, if the few good things he has done could have been purchased it would have helped momentarily and at the same time have inspired him to do more good work. The pictures thus purchased could have been hung in the town hall or post office, some high school, library or auditorium and become the aspiration towards a small local art gallery.

As it is, if a good artist is put on the dole, he has to do something on federal order, and he will, in nine out of ten cases, paint something not rising from conviction but merely to earn the dole. The finished product will be an indifferent production. Art refuses to be produced in such *outré* fashion.

The whole movement has a demoralizing effect. It represents no natural culmination, just a false irrational attitude without any attempt to reach any higher level.

It was a Judas deal. As legend goes, Judas was a splendid magnetic character, only his thoughts and aspirations ran in the one groove of material success. He wanted Christ to become a real mundane king exercising autocratic power like some Augustus. Orange-garbed Judas could not grasp the ordered expression of immanent yet transcendent reason towards a finer evolution of Man. And so, heigh-ho, it is with the Relief Administration. They want practical results and have not the slightest inclination or opportunity under prevailing conditions, in this reign of necessities, to understand art as a rational force that would construct a new understructure of human society.

No impossible ideal is needed. Even if we concede that all effort as such is for good, still the good that is striven for is rarely the highest form of betterment. We admit the pursuit is difficult, yet for genuine art expression there must be offered freedom, not dictatorial control or encouragement. Ideas and wholesome technique must be made possible. The artist must be allowed freely to direct his own path and not be capriciously and arbitrarily ruled by economic contamination.

We artists on account of our strenuous temperament and irresponsible individualism easily go into print, furnishing welcome food for eulogy and exploitation one way or another.

This being solely a document of observations, and not mudraking propaganda, names have remained unmentioned except of the originator of the movement, who likely entertained the best of intentions. Ludicrous discrepancies of conduct could easily be cited.

Lazarus returned to his tomb. The Art Relief Administration is exempt from such obligation.

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Famous Sitters



"André Maurois," by Guitou Knoop.

Guitou Knoop, young Parisian sculptor who is having her first New York exhibition of bronze portrait busts at the Wildenstein Galleries until May 9, is here to work. She has just come to New York from her exhibition in Chicago, where she executed several commissions, including the portrait bust of Dr. Frederick A. Stock, conductor of the Chicago Symphony Orchestra. Her work follows the traditions of Bourdelle and Despiau.

Showmanship is revealed at the Wildenstein exhibition by the arrangement of the sculptured heads. All of them, placed on tall black pedestals, face the center of the room. The sculptor has had among her sitters the rich and the famous. She shows portraits of André Maurois, the French writer; Otto Kahn, Paul Valéry, Madame Lucien Lelong (the former Princess Paley), and the older and younger Barons de Rothschild.

Miss Knoop, born in Russia of Dutch and Swedish parents, is now a French citizen.

Women's Department

[Continued back from page 32]

WASHINGTON—Miss Mary Jarrett, 4532 20th N. E., Seattle, and Mrs. Louise H. Williams, 1310 Fifth St., Anacortes. WYOMING—Mrs. Guy Konkell, 866 Lincoln Ave., Caspar. Our pamphlets will be ready in a short time. They will contain suggestions for the celebration of the week and plans to make this event a greater success than ever. We are hoping that National Art Week, when the observance is nation-wide, will be of great value.

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Great Calendar of U. S. and Canadian Exhibitions

MONTGOMERY, ALA.
Museum of Fine Arts—May: Early American portraits (Isaac M. Cline collection).

HOLLYWOOD, CAL.
Hollywood Gallery of Modern Art—To May 9: Water colors, drawings by Joseph Sheridan. Stanley Rose Gallery—To May 9: Surrealist group. May 11-30: Oils, drawings, Carlos Merida.

LOS ANGELES, CAL.
Foundation of Western Art—May: Work of Millard Sheets; 3rd annual exhibition of Western Desert and Indian Painters. Los Angeles Art Association—May: Art in schools. Los Angeles Museum—May: Paintings (Oscar Myer collection); International bookplate exhibition.

OAKLAND, CAL.
Oakland Art Gallery—May 10-June 14: 1st annual exhibition of sculpture and sculptor's drawings.

SAN FRANCISCO, CAL.
Art Center—To May 9: Water colors, drawings by George Harris. May 11-25: Oils, Merlin Hardy. California Palace of the Legion of Honor—To May 25: Van Gogh exhibition. San Francisco Museum—To May 25: Drawings by contemporary sculptors.

DENVER, COL.
Denver Art Museum—May: Paintings. Isochromatic exhibition; To May 15: Water colors, Paul Mannen; oils, Kenneth Evett.

NEW LONDON, CONN.
Lyman Allyn Museum—To May 15: Paintings, Cleveland artists.

WILMINGTON, DEL.
Society of the Fine Arts—To May 15: Contemporary sculpture.

WASHINGTON, D. C.
Arts Club—To May 15: Oils, water colors by Julius Delbos. Corcoran Gallery of Art—To May 17: Nautical themes in art. (Pres. Roosevelt's collection). United States National Museum—To May 24: Mezzotints, Alexandro Mastro-Valerio; prints, Ruth Doris Swett.

CHICAGO, ILL.
Art Institute—To May 10: 15th International Water Color Exhibition. Ackermann's—May: "Sailing ships and the sea." Gordon Grant. Chicago Galleries Association—To May 9: Work by Florence White Williams, Eugene F. Glaman, John A. Spelman, Julius Moessel. Findlay Galleries—To May 15: English 18th and 19th century portraits and landscapes. Katherine Kuh Galleries—May: Paintings, Gertrude Abercrombie; sculpture, Viviano. O'Brien's—May: Water colors, Vaughn Shoemaker.

MANHATTAN, KAN.
Kansas State College—May: Polish prints and lithographs.

WICHITA, KAN.
Wichita Art Museum—To May 15: German graphic art; W. P. A. water colors and Indian paintings.

NEW ORLEANS, LA.
Isaac Delgado Museum—May 3-27: 13th circuit exhibition, Southern States Art League.

FREDERICK, MD.
Hood College—May 4-16: Modern paintings (A. F. A.).

BOSTON, MASS.
Museum of Fine Arts—To May 17: Senman W. Ross Memorial Exhibition. Doll & Richards—To May 13: Physicians' Art Society. Guild of Boston Artists—To May 9: Paintings, John P. Benson. Harley Perkins Gallery—May 5-23: Early American art; "The Rhine," water colors by Harley Perkins.

CAMBRIDGE, MASS.
Fogg Art Museum—To May 21: Work by Paul Gauguin.

FITCHBURG, MASS.
Fitchburg Art Center—May: Paintings, Aldro Hibbard.

NOTHAMPTON, MASS.
Smith College Museum—To May 11: Modern sculpture. May 10-June 20: Modern painting.

SOUTH HADLEY, MASS.
Mount Holyoke College—May 5-June 13: Paintings, H. Dudley Murphy, Nellie Littledale Murphy.

WELLESLEY, MASS.
Farnsworth Museum—May: Miniatures, Artemis Karagehousian.

WILLIAMSTOWN, MASS.
Williams College—To May 9: American paintings (C. A. A.).

PORTLAND, ME.
Sweet Memorial Museum—May 12-29: Paintings, Alexander Bower.

DETROIT, MICH.
Institute of Arts—May: American water colors.

MUSKEGON, MICH.
Hackley Art Gallery—To May 26: Needlework pictures, Georgiana Brown Harbeson.

MINNEAPOLIS, MINN.
Institute of Arts—To May 17: Mexican arts and crafts (Florence Dibell Bartlett Collection); engravings by little masters.

KANSAS CITY, MO.
William Rockhill Nelson Gallery—May: Czechoslovakian exhibition.

MANCHESTER, N. H.
Currier Gallery—May 4-24: East Indian Art (C. A. A.). May: Etchings, John H. Clifford.

MONTCLAIR, N. J.
Montclair Museum of Art—To May 17: Paintings from National Academy shop. To May 22: Japanese prints and costumes.

TRENTON, N. J.
N. J. State Museum—To May 10: American costume: 1700-1900.

ALBANY, N. Y.
Albany Institute of History & Art—To May 25: Paintings and sculpture, Artists of the Capital District.

ELMIRA, N. Y.
Arnot Art Gallery—May 3-24: Water colors and prints of Mexico; Washington Water Color Club (A. F. A.).

BROOKLYN, N. Y.
Brooklyn Museum—To June 1: Five centuries of miniatures. Pratt Institute—To May 6: 49th annual student exhibition.

NEW YORK, N. Y.
Metropolitan Museum of Art—(5th Ave. at 82nd)—May 12-Sept. 13: Benjamin Franklin and his circle. A. C. A. Gallery (52 W. 8th)—To May 4: Paintings, Japanese artists. American Folk Art Gallery (113 W. 13th)—Americana. An American Place (509 Madison)—To May 16: Water colors, oils, Arthur G. Dove. Another Place (43 W. 8th)—To May 9: Paintings, David Arkin. Arden Gallery (460 Park)—May: Sculpture in a night garden. Argent Galleries (42 W. 57th)—To May 10: 7th annual Fontainebleau alumni exhibition. May 11-23: Water colors, Dora Forster. May 11-June 26: Summer exhibition, National Association of Women Painters and Sculptors. Art Students League—May 12-23: Final concours, all media. Babcock Gallery (38 E. 57th)—Paintings, American artists. Brummer Gallery (55 E. 57th)—Old masters. Florence Cane School of Art (Rockefeller Center)—May 11-30: Student exhibition. Carnegie Hall Art Gallery (154 W. 57th)—Work by residents. Carroll Carstairs (11 E. 57th)—"French Impressionists and After." D. Car-Delbo Art Galleries (630 5th Ave.)—To May 9: Paintings, Sydney S. Gelfand. Ralph M. Chait (600 Madison)—Chinese art. Leonard Clayton Gallery (108 E. 57th)—May: Water colors, Grant Reynard. Contemporary Arts (41 W. 54th)—May 4-23: Paintings, Etienne Ret. Decorators Club (745 5th Ave.)—To May 9: Decorative screens. Delphi Studio (724 5th Ave.)—To May 3: Paintings, Yvonne Radenkovich. Downtown Gallery (113 W. 13th)—May 5-23: Paintings, Joseph Pollet. A. S. Drey (680 5th Ave.)—Old masters. Durand Ruel Galleries (12 E. 57th)—To May 9: Oils by Forain. Ehrlich Newhouse Galleries (578 Madison)—May 5-23: Portraits, Azadia. F. A. R. Gallery (21 E. 61st)—Facsimiles, 19th and 20th century French masters. Federal Art Project Gallery (7 E. 38th)—To May 13: Graphics. Ferargil Galleries (63 E. 57th)—To May 10: Paintings, Audrey Butler. May 11-25: Water colors, Joseph Golinkin. To May 17: Engravings, Winslow Homer. To May 12: Sculpture for gardens. Carl Fischer Art Gallery (61 E. 57th)—To May 9: Paintings, Mrs. Dod Proctor. To May 16: Paintings, Gisele Ferrandier. French & Co. (210 E. 57th)—Antique works of art. Karl Freund Arts, Inc. (50 E. 57th)—May: Work by Julian Binford, contemporary sculpture; vitoprints, H. D. Idea. Rene Gimpel Galerie (2 E. 57th)—To May 15: Water colors, Jacob Epstein. Gallery of American Indian Art (120 E. 57th)—May 4-30: Water colors, Opwa Pl. Grand Central Art Galleries (15 Vanderbilt Ave.)—May 5-16: Water colors, Stanley W. Woodward. (5th Ave. at 51st)—To July 1: Portraits of prominent people by prominent artists. J. Greenwald, Inc. (681 Lexington)—To May 11: Reproductions of paintings by Pierre Brueghel. Guild Art Gallery (37 W. 57th)—Oils and temperas, Philip Reisman. May 2-23: Group show. Marie Harriman Gallery (61 E. 57th)—To May 9: Gauguin's "D'ou Venons Nous." Jacob Birch (30 W. 54th)—Antiquities. Dikran Kelekian (598 Madison)—Persian and Egyptian antiques. Kennedy & Co. (785 5th Ave.)—To May 2: Original prints and their conceptual drawings (Society of American Etchers). Frederick Keppel (71 E. 57th)—Inaugural exhibition: woodcuts and lithographs by Gauguin. Kleemann Galleries (38 E. 57th)—May 4-30: Etchings, Ferdinand Schmutzer. Knoedler Galleries (14 E. 57th)—To May 9: Prints by Forain. Kraushaar Galleries (680 5th Ave.)—May: Etchings, lithographs by Alphonse Legros. Leslie Gallery (3112 Broadway)—To May 16: Paintings, Sylvia Ludins. John Levy Galleries

(1 E. 57th)—Old masters. Julien Levy Galleries (602 Madison)—To May 11: Paintings, Eugene Berman. Karl Lillienfeld Galleries (21 E. 57th)—Old masters. Macbeth Gallery (11 E. 57th)—To May 11: Water colors, Mary Powers; group show, young American artists. Guy E. Mayer (578 Madison)—To May 9: Prints, Gerald Brockhurst; antique blue and white Chinese porcelains. May 11-Sept. 1: Etchings, contemporary masters, antique Chinese jades and porcelains. Master Institute (310 Riverside Drive)—May 3-29: 3rd Annual Exhibition of New York Artists. Pierre Matisse (51 E. 57th)—To May 9: Comparative sculptures from Africa, Oceania and Precolumbian America. Metropolitan Galleries (730 5th Ave.)—Old and modern masters. Milch Galleries (108 W. 57th)—To May 16: Drawings, studies by Maurice Sterne. Montross Gallery (785 5th Ave.)—To May 16: Paintings, Rita Hovey-King. Morton Galleries (130 W. 57th)—To May 16: Oils, water colors by Rebecca Mahler. Museum of the City of New York (5th Ave. at 103rd)—Early New York History. Museum of Modern Art (11 W. 53rd)—To June 7: Modern painters and sculptors as illustrators. National Arts Club (119 E. 19th)—May 7-30: Pictorial Forum Exhibition. J. B. Neumann's New Art Circle (509 Madison)—May 4-16: Graphics, Picasso. New School for Social Research (66 W. 12th)—To May 6: "War and Fascism," prints, drawings and cartoons. New York Public Library (5th Ave. at 42nd)—To May 4: Prints by G. E. Burr. Georgezette Passedoit Gallery (22 E. 60th)—To May 10: Paintings, L. Volovich and A. Holy. Raymond & Raymond (40 E. 52nd)—Facsimiles of old and modern masters. Rockefeller Plaza (5th Ave. at 50th)—May 2-17: Society of Illustrators, annual exhibition. Jacques Seligmann & Co. (3 E. 51st)—To May 15: Work by Percy Crosby. Schultheis Gallery (142 Fulton)—Old and modern masters. E. A. Silbermann (32 E. 57th)—Old masters. Sporting Gallery & Bookshop (38 E. 52nd)—To May 2: Sporting portraits, Ellen Emmet Rand. Marie Sterner Gallery (9 E. 57th)—To May 25: Paintings, international artists. Studio Guild (730 5th Ave.)—To May 9: Water colors and sepia-tone reproductions, Edwin H. Denby; portraits, Albert Herter. Mrs. Cornelius J. Sullivan (57 E. 56th)—To May 2: Paintings by Ethel Haven. Valentine Gallery (69 E. 57th)—To May 16: 19th and 20th century French masters. Walker Galleries (108 E. 57th)—To May 18: Paintings, Mrs. Charles J. Lieberman. Weyhe Gallery (794 Lexington)—To May 9: Ceramics, Moselsio. May 11-23: Lithographs printed by Linton Kistler. Whitney Museum of American Art (10 W. 8th)—To May 7: Paintings, David G. Blythe; drawings, Joseph Boggs Beale. Wildenstein & Co. (19 E. 64th)—To May 9: Bronze portrait heads, Guitou Knoop; landscapes and birds, Carroll Tyson. Yamana & Co. (680 5th Ave.)—May 4-29: Japanese pottery. Howard Young Galleries (677 5th Ave.)—Selected paintings.

ROCHESTER, N. Y.
Memorial Art Gallery—To May 3: African sculpture. Mask Makers Exhibition. May 8-June 6: 23rd annual local artists exhibit; 2nd annual graphic arts exhibit.

SARATOGA SPRINGS, N. Y.
Skidmore College—To May 11: Work by Sawkill artists, Woodstock, N. Y.

CINCINNATI, O.
Cincinnati Art Museum—To May 10: 43rd Annual American Exhibition.

CLEVELAND, O.
Cleveland Museum of Art—May 5-June 7: 18th Annual exhibition by Cleveland artists and craftsmen.

COLUMBUS, O.
Columbus Gallery of Fine Arts—May: 26th annual Exhibition, Columbus Art League.

DAYTON, O.
Dayton Art Institute—May: Paintings, contemporary Americans; work by Alexander Brook; Dayton Society of Etchers.

DELAWARE, O.
Ohio Wesleyan University—To June 9: Contemporary European and American paintings (A. F. A.).

TOLEDO, O.
Toledo Museum of Art—May: 18th annual exhibition, Toledo Federation of Art Societies.

YOUNGSTOWN, O.
Butler Art Institute—To May 17: Ohio Water Color Society.

PHILADELPHIA, PA.
Art Alliance—May: Annual exhibition, Philadelphia Water Color Club. Boyer Galleries—To May 20: Paintings, Chicago artists. May 5-25: Drawings, Hans Foy.

May 11-26: Etchings, A. Mark Datz. Gimbel Galleries—To May 9: Caricatures, Jack Fitch. May 11-30: Work by Charles Coirer, Paul Froelich, Leon Karp. Pennsylv-

Collector Buys a Sargent Child Picture



"Miss Beatrice Townsend," by John Singer Sargent.

John Singer Sargent's portrait of Miss Beatrice Townsend, whose life ended at the age of 17, has just been acquired by a prominent Washington, D. C., collector through the Carroll Carstairs Galleries of New York. The picture, which was purchased directly from the Townsend estate, measures 23 by 32 inches and is inscribed by the artist, "To my friend, Mrs. Townsend."

In this brilliant portrait of childhood are contained all the elements that went to make the fame of Sargent, "the Lawrence of America." A girl about 12 years of age faces the

spectator. She is dressed in a dark velvet dress with white collar and red sash, while a necklace of coral beads complements the red of the sash—materials which reveal Sargent's mastery of texture. A fluffy little dog is held in Miss Townsend's right arm. It is a picture in which Sargent gave full rein to the spontaneity of his long slashing brushwork, the virtuosity of his craftsmanship and his keen yet sympathetic characterization. In the field of society-portraiture Sargent had many followers among artists, but few were blessed with his gifts of hand and eye.

vania Museum of Art—May 2-8: Work of Winslow Homer. Print Club—May: Prints by junior members. Warwick Galleries—May 11-30: Arts and Crafts, Ceramic League.

SCRANTON, PA.

Everhart Museum—To May 15: Drawings, Joseph Beale (A. F. A.).

PROVIDENCE, R. I.

Providence Art Club—To May 10: Drawings and paintings by Banigan Sullivan and Waldo Kaufer. May 12-24: Drawings by Henry J. Peck.

NASHVILLE, TENN.

Nashville Museum—To May 10: "Southern Print Makers."

MEMPHIS, TENN.

Brooks Memorial Art Gallery—To May 9: Oils by James Harrison: Prairie Print Makers. May 11-30: Second annual exhibition, Cotton Carnival; Mexican oils, water colors and prints.

DALLAS, TEX.

Dallas Museum of Fine Arts—To May 10: International Etchers and Engravers exhibition.

FORT WORTH, TEX.

Fort Worth Museum of Art—To May 20: Paintings: 26th annual exhibition, Texas artists.

SAN ANTONIO, TEX.

Witte Memorial Museum—To May 18: Wall hangings, Edith Barrows Hamlin.

NORFOLK, VA.

Norfolk Museum of Arts & Sciences—May 3-24: Modern machine art.

RICHMOND, VA.

Virginia Museum of Fine Arts—May: Annual convention: Virginia Art Alliance.

UNIVERSITY, VA.

University of Virginia—May 4-18: Portraits and oils, Irene May Higgins.

MADISON, WIS.

Wisconsin Union—To May 15: Chinese paintings.

SEATTLE, WASH.

Seattle Art Museum—May 6-June 7: Norwegian paintings, Elizabeth Cooper: American print makers; Persian Art (Parish-Watson, N. Y.).

OSHKOSH, WIS.

Oshkosh Public Museum—May: Wisconsin stamp exhibit.

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The response to the request for leaders in this work has been exceedingly gratifying. The new chairmen are appointed early so that they may in ample time arrange their committees in each section of the states.

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"WE" EXPLAIN

You all know that there are three classes of humans who can speak of themselves in the plural: royalty, editors, and people with tapeworms. I haven't any claim to belong to two of these classes and you have probably noticed that I don't like the editorial "we," but for a moment I am going to use it.

We are delighted to receive comments, whether they be favorable or unfavorable, from our readers and we really do "welcome suggestions" and give them due consideration. So far we have answered them and enjoyed doing so, but as "we" consist of only me and my typewriter we may run out of time or energy—or postage stamps—to do so always. And we have such a tiny corner of space that we cannot accept contributions for publication even when they are interesting and delightful. The very best we can do is perhaps to quote a line or a phrase and it is hardly worth your while to send things in on a thin chance like that.

IN MY OPINION

Scattered about the landscape here and there are painting-widows and an occasional neglected husband who may disagree with me, but I don't expect much opposition when I say that the job of the painter is to paint, of the sculptor to sculpt and so on.

Before he reaches the rank of even a soap-box spellbinder the orator has to learn to talk, and, though I don't remember doing it, I'm sure that was a doggone hard job. Up to some point or other, which varies with everyone, the more one paints the better one is at it. One should paint at least to the point where one has little time or energy or brains or feeling left for anything else. Except for the golf-widow—I mean painting-widow—and her male counterpart, I don't believe that anyone will disagree with me about this.

And 500 years ago, or thereabouts, someone—I think it was Cennino Cennini—encouragingly remarked that it takes twelve years to make a painter.

NOT A SERMON

No, I'm not preaching in favor of industry. I am simply calling attention to the fact which a lot of people have forgotten that it takes a terrific amount of painting before a painter can express anything like fully what he has in him.

Oh, yes, I have heard a lot of wisecracks about being born, even some pretty mouldy ones like "poeta nascitur non fit," and if I only knew Egyptian I'm sure I could plumb ruin the linotyper's day by spilling a lot of hieroglyphs which would translate into an even snappier saying than Whistler's "Art either is—or it isn't."

But the dispeptic fact remains that America today is crowded with mute, inglorious Miltons in the painting line. It is full of men and women who have a lot to tell us, a lot that

is very well worth while—and who can't because they don't really know how to paint.

EXPENSE

That sounds like an unkind remark, but it isn't because I know that this condition is not their fault nor even wholly that of the mosquito-brained philosophers of self expression and what not.

It takes a perfectly staggering amount of money to learn to paint in America.

No matter how much he may get—and he can get an astonishing amount—from his art school or his instructor, the painter today must be, as he always has been, largely self-taught. And I don't see how that can mean anything but for him to work in his own studio and to use whole heaps of canvas and paint and models.

In New York, at least, even a modest studio does not come free, and the price of materials just plain gives me the jitters. They cost just about three times as much in some countries where I have worked.

Our League is trying to better this condition by encouraging home manufactured goods and has succeeded in getting some manufacturers to turn out colors which seem sound enough but—there always seems to be a "but"—the brands which I have tested are all so deficient in coloring matter that they are actually more expensive than the best imported. And when you come to models—

AND MORE EXPENSE

The supply of models is neither too great nor, from what I have seen of it, too good, and, as far as I can make out, a model asks and gets \$6.00 for a very short day even when he (or she) knows mighty little about posing.

Now when the end of the year comes 'round six dollars a day has made an untidy little hole in the budget of the poor and struggling painter. Most of them have not spent any such sum for the good and sufficient reason that they have not had it to spend. And that, in my opinion, is why figure painting—which is the painting of the most interesting thing in the world, humanity—is in such a lamentable condition in America.

I'm no statistician, but I figured out that, carrying on in a modest but sufficient way, the art student or young painter needs not less than \$2,000 a year even if he does not spend a cent on food and clothes. Now, all the painters I know like to eat and not one of them is a nudist.

If my "figgers" are right—and they can't be very far out of the way—it is an extremely difficult thing for anyone who has not had the luck to chose to be born from wealthy parents to reach his full development and stature as a painter in America.

No matter how eager a public there is or how much talent there is in this country of ours, this condition is enough to explain why my prophesy of 25 years ago has not yet come true. I underline the "yet" because I'm not discouraged.

E. V. STODDARD.

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Works of Forain, Kindly Satirist, in Two New York Exhibitions



"Self Portrait" (1922). An Oil Painting by Forain.



"Au Restaurant." A Lithograph by Forain.

It is hard to believe that Jean-Louis Forain, the famous French artist, died in 1931. On viewing his paintings at the Durand-Ruel Galleries, New York, and his graphic work at the Knoedler Galleries next door, one feels that he belonged more to the tranquil and fruitful period of the '80s and '90s than to the restless '20s. It is only the realization that he actually painted two long-legged flappers doing the then famous dance "Le Charleston" that one conceives of him really belonging to this generation. The painting show, lasting until May 9, is varied both in years and subject matter. Along with golden-toned canvases of ballet girls and bathers are the famous courtroom scenes for which Forain had a peculiar talent,—white-faced men and women, gathered together before the law, nervous and alert, anxious to see and hear anything that was going on. In keeping their clothes dark and the background mellow, Forain concentrated attention on their pinched faces, their gesticulating hands and white shirt fronts.

Like Daumier, Forain had a flashing wit and a stubborn sense of social injustice. His brush fell lightly and swiftly with an almost airy elegance, while his etching needle bit in a few swift lines a complete story of poverty and pain, vice or religious faith. The master, according to Edward Alden Jewell in the *New York Times*, was "distinguished alike by keen intelligence, wit, a sharp eye and (a trait absolutely essential to great satire) compassion. Forain, asked whether corruption is found oftenest among those who have an overplus of the world's goods or among those with too little, is quoted as replying: 'Corruption? It does not exist. With those on top it is neurasthenia, while with those at the bottom it is hunger.'"

Calling Forain "one of the least talked about among French moderns," Anita Brenner of the *Brooklyn Eagle* said: "He has his own rather stable place as a 'small master,' pleas-

ant, competent and respectable. It is a combination of qualities that, in painting as in personality, gives little room for comment. He has his place, the place of giving enjoyment quietly and surely. . . . As a disciple of Daumier, he paints poverty—without understanding, as an artist finding it picturesque, as a man turning moralist."

The group of prints at the Knoedler Galleries, also current until May 9, are more familiar. By the request of the galleries, Campbell Dodgson, dean of print experts, has written a treatise entitled "Forain: Draughtsman, Lithographer, Etcher," with 30 reproductions. Starting as an illustrator of everyday scenes, the artist carried on the tradition of Daumier and Gavarni. But although he made his reputation in this field, asserts Mr. Dodgson, he is not definitely considered a humorist. "If most people know him as a master of cynical and scathing caricature, as a ruthless critic of political and social shortcomings, they know him also, if they know the Forain of the war cartoons, in moments of tender sympathy with the victims and fierce anger with the instigators of cruelty and outrage. They know him also as the devout Catholic, inspired by the Gospels and by the faith that seeks consolation and healing in a pilgrimage to Lourdes."

As President of the *Société des Humoristes*, Forain, working with a host of other talented draughtsmen, proved that the flow of French wit and satire was still inexhaustible. The prints now shown disclose his keen eye and faultless memory, and the sureness of hand with which he dashed off his rapid records of the facts with which that memory was stored. The skill with which he suggested all of a background with a few quick and well placed strokes is an essential part of Forain. "The French master," explains Mr. Dodgson, "uses a pure sharp line, keen and cleanly bitten, which can give the finest possible contour when it suits his purpose, but is often so complicated by twists and zigzags, crossings and tangles, that it seems almost a miracle that any recognizable form should emerge out of apparent chaos. But it does. These networks and zigzags are not so casual as the novice may deem them. They are the work of a master hand, sure of the effect that it

intends to produce, however unusual or eccentric we may think the means employed."

Because of their strokes and fresh appearance some of the lithographs have the appearance of pencil drawings quickly done. Forain's lithographs, says Mr. Dodgson, rank, in French opinion, higher than the etchings. "When the artist who really understands the medium draws directly on the stone with the lithographic chalk, and either prints himself or employs a professional lithographic printer with whom he is in sympathy, an impression can be produced of a quality that no other process can yield. It is a quality not easy to describe in words, which needs an educated eye to appreciate it."

Berman, Neo-Romanticist

Eugene Berman, French painter of the Neo-Romanticist school, who has made several appearances at the Julien Levy Galleries in New York, has returned with a collection of drawings, gouaches and aquarelles. Like his brother, Leonide, who exhibited at the same gallery, a few months ago, Berman is interested in the nostalgic influence of receding shore lines, deserted wharfs and isolated beaches. His groups of people are hastily done in pen and ink and wash. So unusual is this wash method that it bears a resemblance to charcoal. Sometimes the grayness of his wash drawings is relieved by tinted paper. Among the drawings are several theatre designs, including a stage set which he executed for the Hartford Music Festival.

"A traditionalist at heart," said Carlyle Burrows of the *New York Herald Tribune*, "Berman finds inspiration for most of his drawings in Italian eighteenth century art, but injects a modern note in his experimental treatment of these themes. One may recognize, for instance, the familiar forms of harlequins and strolling players, conventionalized music instruments and stylized architectural ruins."

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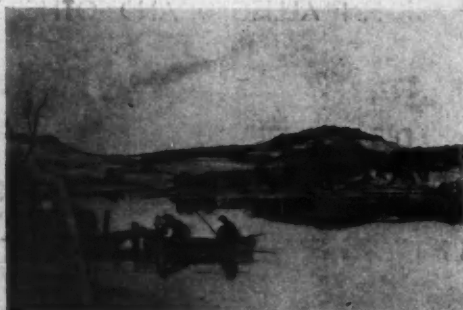
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